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ABSTRACT

The pilot project described in this report involved the development of an integrated art and music curriculum model for elementary grades. In this discussion, an example of one integrated unit is described for each of grades one through six. The curriculum units are centered around literary or musical themes that incorporate a variety of interdisciplinary experiences. The themes for each grade that were chosen for the pilot project were: Grade 1, Trains; Grade 2, African animal tales; Grade 3, Native American cultures; Grade 4, Venice in Italy; Grade 5, The Far East; and Grade 6, American folk genres. The students involved in the project seemed to learn a great deal from their experiences through the integrated units. A 56-item bibliography and four appendices are also included. Appendices, which make up the greater part of this document, contain: (1) Curriculum outline; (2) Dramatic scripts; (3) Music: lesson plans and music examples; and (4) Art: lesson plans and color photographs. (DB)

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CURRICULUM DESIGN:

Whole Language through Music and Art

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Cover:

A Venetian "Grande Carnivali" scene
designed by a fourth grader.

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Introduction

Educational research in learning theory and curriculum development indicates that a whole language/integrated approach to teaching and learning has a significant effect on children's ability to generalize learning. Whole language theorists (i.e. Edelsky, Goodman and Goodman, Harste) assert that children learn language in specific social and cultural situations, and therefore, that learning to read and write should occur through purposeful communication. They theorize that information which is taught out of a meaningful context is abstract, difficult to learn, task-specific and often quickly forgotten.[1] Therefore, it appears to be more educationally sound to approach language learning through a variety of content areas.

Furthermore, this whole language process can emanate from the arts. Music, visual art, literature and social studies have natural affinities that can be integrated within holistic teaching units in order to involve children in the creative disciplines. The creative process inimitable to the fine and performing arts can become a powerful stimulus, not only in arts disciplines with their own unique content, but also to the learning of language, literature, and social studies. Education in the arts develops imagination, enhances communication through non-verbal as well as verbal means, fosters the acquisition of critical and technical skills, and leads to self-discovery and self-expression. The fine and performing arts provide optimal media for understanding other peoples and humanity in general. Through the arts, children can learn to appreciate our culturally pluralistic world,

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[1]Susan L. Lytle and Morton Botel, *PCRP II: Reading, Writing, and Talking across the Curriculum* (Harrisburg, The Pennsylvania Department of Education, 1988), p. 17-21.

and find good sense in interdisciplinary experiences that combine academic subjects and the arts.

Orff Schulwerk offers a methodology for the performing arts which supports the philosophy of whole language in a way that involves an inseparable fusion between the performing arts, visual arts, literary arts, and social studies.[1] Carl Orff, German composer and music educator, believed that children should learn through elemental forms of speech, chant, movement, singing, folklore, drama, dance and instrumental play.[2] Using materials inspired by folklore and literature, children can experience and create through the art forms music, theatre, and dance, while interweaving them with visual arts through costumes, sets, props construction, and displays of related paintings and three-dimensional artwork. This procedure involves imitation and exploration and encourages children to develop critical and creative thinking skills holistically through improvisation, composition, and recreating.[3]

The project described below was piloted at the University Laboratory School at Indiana University of Pennsylvania, in order to provide a model to teachers who wish to initiate a whole language curriculum through music and art in their own schools. In this curriculum description, an example of one integrated unit is suggested for each grade in grades one through six. Curriculum units are centered around literary or musical themes which incorporate a rich variety of interdisciplinary experiences. Themes for each grade level in the pilot project were chosen as follows: Grade 1, Trains; Grade 2, African Animal Tales; Grade 3, Native American Cultures; Grade 4, Venice in Italy; Grade 5, The Far East;

[1]Lois Choksy, Robert Abramson, Avon Gillespie, David Woods, *Teaching Music in the Twentieth Century* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1986), p. 92.

[2]Carl Orff, "The Schulwerk—Its Origin and Aims," trans. Arnold Walter, *Music Educators Journal*, 49 (April 1963): 69.

[3]Susan Wheatley, "Creativity in Music Education: Exploring Possibilities," *The Orff Echo 21* (Winter 1989): 8-9.

and Grade 6, American Folk Genres. Each unit is motivated by listening to, reading and acting out stories from children's literature, folktales, or opera libretti.

The curriculum units have three levels. First, they are concerned with the themes, characters, language, and literary development of the chosen stories. Second, the stories were used as points of departure to understand aesthetic and other elements of each culture they embodied. It is important to note, however, that the themes were approached broadly. The goal was not to teach specific detailed facts about each culture, but to convey holistically, some of the general aesthetic and philosophical flavors of each theme. For example, the story, *The Mountains of Tibet,* was used as a springboard for understanding stylistic genres of Far Eastern cultures, including those of Tibet, China, Japan, and Bali; and the theme of Venice, while central, was broadened to embrace Italian Renaissance and Post-Renaissance culture. Third, as music and art educators, we believe that children should use multicultural experiences to further their understanding and appreciation of the art forms in different cultures, but more crucially, we hope that they will be able to experience how contemporary composers and artists can draw on these sources for inspiration and to see relevance and new possibilities for the children's own creative expression.

Furthermore, visual art and music should not be relegated to servicing other areas of the school curriculum within these selected themes, but are experienced for their own sakes. Every activity in music and art is a complete lesson in which several concepts and techniques are explored, and each contributes in a different way to the holistic learning that occurs through these themes. In the visual arts, for example, a variety of media and a combination of two-dimensional and three-dimensional projects are included to broaden the visual and tactile experience of the children as much as possible. In music, the curriculum is sequential and skill-related with an emphasis on the creative process through listening, singing, moving, and playing instruments. Teaching approaches may vary from directive to open. The whole language approach allows for creativity in the teachers' preparation and

presentation as well as in the children's learning process. In addition, it should be noted that the associated learning inspired by the stories should not completely overshadow the central aesthetic qualities or literary ideas in the stories. Their inherent worth is part of the whole language exploration.

Art activities include making art objects or instruments, viewing and discussing cultural art objects, and in some cases works of great artists. Music activities include listening to, composing, and performing songs, dances, and classical selections that incorporate relevant thematic elements. The units are designed to culminate with a 10-15 minute musical dramatization of the story by each grade, complete with costumes, props, backdrops, and an art gallery. Related classroom activities are encouraged to be included as corollary lessons exemplifying age-appropriate language, social studies, and science concepts. In addition, classroom teachers are encouraged to work on vocabulary and oral expression with the children in rehearsing their story dramatizations.

Children's literature, art, and music materials chosen for University School pilot are described below with a brief profile of the artistic qualities characteristic of each culture or thematic style, and concluding with a discussion of the script development. This description is designed to serve as a springboard for teachers in the development of their own exciting "whole language through-the-arts" projects.

Project Description

Grade 1: Trains. First grade is an ideal age to target community helpers in the social studies curriculum. The theme trains and transportation is well suited to this emphasis in social studies, and the American railroads are the subject of many American folk songs. The trains carried goods which were transported across the United States and opened up the western frontier to commerce, thereby improving life in the settlements. As a consequence, trade and travel became much easier for all Americans. *The Little Engine*

that Could, written by Watty Piper in the 1930s portrays the social significance of the trains during this period. The theme of the book stresses the importance of serving others, and the need to persevere to do one's best in order to overcome obstacles. This value of service can be exemplified in the mission of the American Railroad in terms of its role in the building of America. Classroom activities augmented this project in language and social studies lessons through the reading and discussion of the story as well as the study of community helpers and transportation ways and means, including a trip to the local train station.

Art lessons for first graders in this unit portray the characters in the story--different trains with different personalities and facial expressions, toys, dolls, and foods. The theme of the train going through the American landscape was also explored in making background murals. Folk songs and chants about the trains often incorporated train whistle and engine sounds. Therefore, the children helped create poems about trains with sounds that were repeated with instruments and movement throughout the story. They also learned an American folk song, "She'll Be Comin' Round the Mountain," a spiritual, "This Train Is Bound for Glory," and a contemporary song written in folk song style by Hap Palmer, "Carrying Lumber Down the Track," illustrating the impact of the American train movement on its folk musical heritage. Finally, they listened to "The Little Train of the Caipira," an orchestra piece by Heitor Villa-Lobos (1887-1959) characterizing the sounds and movements of trains. In art, the children put together different box forms to create train engine costumes decorated with different facial expressions which corresponded to the personalities of the engines in the story. Then while listening to the Villa-Lobos piece they created movements culminating in a train procession during the performance which incorporated both musical experiences and the art project of making train engine costumes.

Grade 2: African Animal Tales. African animal tales are rich in possibilities for preparing language activities and science lessons in second grade to explore animal and

plant life. African folktales often characterize animals in a witty manner, similar in feeling to *Aesop's Fables* in the European tradition. Animal's natural characteristics are exaggerated and related to human emotional and social characteristics. Furthermore, African story tellers sprinkle the verbal tale liberally with animal sounds, songs, and musical gestures which bring the characters to life. In the Swahili tale, *Rabbit Makes a Monkey of Lion*, by Aardema and Pinkney, the common theme of the small and weak rabbit overcoming the large and powerful lion is brought out through humorous incidents repeated with variations as the story progresses. The children read the story and subsequently dramatized it through the characteristics of the animals in music class.

Aesthetic characteristics of African art are affected by a central belief that visual images are symbolic of spiritual ideas. Abstraction of forms, exaggeration and distortion of realistic features are used to create powerful and unusual masks and sculptures. Items used in everyday life, (bowls, utensils, tools, weapons, clothing, jewelry, houses) are artistically designed and decorated. While abstract patterns form the dominant type of decoration, the shapes, colors, and configurations have specific meanings to the users. African traditional art always has a utilitarian and a spiritual dimension, as well as an aesthetic one. Hand crafted and decorated paper maché calabashes were a project directly connected to African artifacts, and were hung on tree branches during the children's dramatic presentation. Other art projects focused on animals: collages of forest and grassland scenes used as a backdrop, paper weavings with cut-out animal faces, and fabric animal hoods that the children wore as they portrayed animal characters in the story.

The music lessons concentrated on the animal sounds, musical gestures that imitate animals, and complex rhythmic repetitions indigenous in the aural history of African folktales. In African music, drumming, vocal sounds, dancing, and colorful costumes often imitate the sounds and gestures of animals. These rhythmic patterns, vocal sounds and movements are typically repeated and layered throughout the music. African slaves brought this musical style to America, resulting in repetitive and call and response forms

such as work songs, spirituals, blues, and children's play songs. An African folk song, "A Ram Sam Sam," was used to imitate the sounds and gestures of the monkeys in the Swahili tale. In addition, the children adapted words to "Mister Rabbit," an Afro-American play song, to imitate the clever rabbit in the story. Concurrently, the children also studied the "Royal March of the Lion," from Camille Saint-Saëns (1835-1921) *Carnival of the Animals*, to discover how a classical composer can use instrumental sounds and musical gestures to imitate the sounds of the proud lion. The children also made their own instrumental and song version of Saint-Saëns' melody to use in their story.

Grade 3: Native American Cultures. Third graders enjoy studying the many facets of Native American life and cultural environment. Although North American Indian cultures are extremely diverse, it is possible to synthesize some aesthetic philosophical, social and musical beliefs across different groups. In the pilot project, classroom language activities were developed within social studies, science, and reading. A creative writing project initiated in the classroom was to imagine oneself as a Lenape Indian boy or girl and write a story about that life. Children also went on science walks to look for arrowheads which may have been used by the Lenapes who were indigenous to Western Pennsylvania. The activities in art and music were motivated by Tomie dePaola's children's story, *The Legend of the Indian Paintbrush* , clearly exemplifying some of the most important cultural aspects of the Indians. The symbolic significance of natural phenomena to human beings is a central belief among all Native American groups of people. The earth, sky, sun, moon, rain, animals and plants have spiritual dimensions which affect human life. In order to ensure their own survival and to live life to the fullest, people must revere and respect these natural forces.

The definition of a personal mission in life, within a role that also serves the need of of the community, is often sought through a vision quest in Native American cultures. The revelation of a message concerning one's life from a spiritual being to a person both

connects that person to the universe, and also charges him or her with personal responsibility for carrying out this role in the tribe. Such an experience is a particularly effective way of emphasizing the uniqueness of the individual and imparting a sense of identity while, at the same time, underscoring the interconnectedness of life. In the story, a boy named Little Gopher is confirmed as an artist through such a vision. He develops his natural artistic ability, in spite of his desires to be a warrior and hunter like the other boys. Through his effort and persistence, two miracles occur: (1) he is able to paint the true colors of the sunset with magic paintbrushes given to him by the spirits; and (2) the brushes become the wild flower, "Indian paintbrush," both of which will give succeeding generations aesthetic pleasure. Through his wise use of his artistic gift, others are blessed.

Visual artistic characteristics of Native North American cultures emphasized in the art lessons of this unit include: (1) the use of various natural materials to create art (wood, fibers, skins, feather, stones, clay, etc.); (2) an intricate, sophisticated sense of pattern and semi-abstract design exhibited in items of Native American material culture (clothing, jewelry, pottery, basketry, rugs, weapons, tools, dwellings); (3) the expression of ideas (often spiritual) through abstract visual symbols and the expressive exaggeration of certain natural characteristics (as in masks) to make that symbolization more powerful; (4) communication of one's personal deeds through visual symbols, particularly the elaborate paintings on skins done by the Plains Indian tribes. Children's art projects sampled many of the traditional Native American art forms. They visited the University Museum where they viewed Indian artifacts, in addition to examples in books, slides, and prints. The children painted background scenes and watercolor paintings of scenes of Plains Indian life on "hides," fashioned a tipi, decorated sewn pouches to hold stones used in a rhythmic stone game, and made bracelets and pendants, weavings, clay coil pots and Indian paintbrush flowers, all of which were used as props and costumes during the performance.

Music among Native American groups of people emphasizes rhythm, and is used largely to accompany dances for ceremonial and traditional rites. Because of this, music

was felt to be initiated by the gods; man only acted as a conduit to express these "divine creations." Naturally, the theme of the music also dealt with nature from which the spirit world was generated. Children studied the songs of several tribes--Zuni, Luiseno, and Sioux--and incorporated them into the story of *The Legend of the Indian Paintbrush.* They accompanied the songs with a variety of drums, home-made instruments generated in the art lessons, and with recorders in order to imitate the sounds of the flutes used by Plains Indians. In listening lessons, they heard recordings of Plains Indians from the Folkways Collection, the "Taos Indian Song," and the "Navajo Night Chase Dance." Motivated by a simple two-note recorder melody in Native American style, suggested by the teacher, the children used their improvisational skills to add rhythmic and harmonic layers, and they created an extended musical form to accompany the Night Chase dance.

Grade 4: Venice in Italy. Fourth graders are fascinated with the architecture and cultural heritage of Venice, an Italian city famous for its unique construction on the water and its canals as the main form of transportation. Classroom discussions can include facts about how daily business is conducted on the water, and the canals are the "streets" of Venice where people use "gondolas" piloted by "gondoliers" as taxis. During the Renaissance, Venice was one of the most important centers of trade and culture, and today tourists travel from all over the world to experience its rich cultural heritage. Venice in the Renaissance was a powerful city-state amassing wealth through commerce and manufacturing, and was able to support high levels of cultural activities. *The Voice of the Wood,* written by Claude Clement and beautifully illustrated by Fredric Clement, is not only set in Venice and imparts the flavor of Venetian life to the reader, but it also has literary and ethical messages congruent with Italian culture and values. The love of music and nature and the close relationship of the two are clearly brought out. The theme of the story is the need of the artist or musician for humility in the pursuit of beauty. Only a reverent and worthy person is able to coax music from the magic cello which then gives

pleasure to the community. Having an insight into moral and aesthetic values is an important part of the children's experience of this unit on Venice, and can be augmented in the classroom through the study of the literary values in folktales, short stories, and other great works of literature.

Architecture, mosaics, sculpture, paintings, and the decorative arts are highly developed visual art forms in Venice. The Venetian artistic style of decorated glassware, ceramic ware, and tiles has roots in Classical Greek and Roman styles. It combines abstract designs (often derived from natural forms such as vines and leaves) with realistic images of people, animals, and scenes. Brilliant colors are often combined with expressive black line detail. Art projects in this unit focused on perspective drawings of the buildings and canals of Venice, illusionistic painting, paper sculpture birds, mixed media carnival masks and decorated clay tiles. Some projects were used in the production of *The Voice of the Wood.* The birds were hung from a branch representing the magic tree in the story, forming a stage prop. The carnival half-masks were worn by the children as they sang and danced. Paintings of Venice formed a background for the performance.

Italian music has always been characterized by beautiful, flowing melodies. This is true of both folk music and the music of Italian composers. Classical orchestral and choral music, and operas and operettas have been highly refined in Venice over the centuries, supported particularly by the wealthy classes. Italy was the country where opera flourished. All our musical terms today are in Italian (e.g. *andante, allegro,* etc.), highlighting the Western world's debt to Italian composers and music academies. Giovanni Gabrieli (1557-1612), Antonio Vivaldi (1685-1741), who once taught in a girls' school in Venice, and Guiseppe Verdi (1813-1901)--considered the greatest opera composer of all time, are examples of famous Italian composers who span three centuries in the Venetian musical tradition. Music was also first printed in Venice. Street musicians, folk dances and outdoor carnivals are musical traditions enjoyed by all Venetians throughout the ages. Even today the Grande Carnivali, around which Clement's version of

the Italian legend centers, is celebrated on Shrove Tuesday in Venice with music and dancing in outdoor courtyards. In the music lessons of this unit, children learned to sing in Italian and in Latin, the classical languages used in Western literature, philosophy, and music. They sang the song "Santa Lucia," in two parts as the gondolier song in their play. "Sei bella negli occhi" was sung once in Italian and once in English with instrumental accompaniment played by the children, and told the story of the music master's favorite tree where the birds sang. After it died, he made his magical cello from its wood. The most famous of the Italian folk dances is the Tarantella, and the children performed this dance during the festivities of the Grande Carnivali. Also, an English adaptation from the opening aria of Verdi's, *La Traviata,* was sung as the party song at the festival, initiated by the proud musician. The children improvised "ugly" sounds from the cello and other instruments when the proud musician first tried to play the magic cello. Then, finally, when he approached the cello with humility and without pretense, beautiful music came from its strings, playing the basso continuo part on the open strings as the children sang an antiphonal version of the opening theme of Gabrieli's "In Ecclesiis."

Grade 5: The Far East. Fifth graders can be motivated by the exotic sights and sounds, and transcendent philosophy of the Far East. The philosophical conception of life as a continuous circle or cycle is one of the main points of the story, *The Mountains of Tibet,* by Mordecai Gerstein. This story is rich with opportunities for social studies lessons about Far Eastern culture, a geography unit exploring the Chinese mountainous terrain, and literature studies about Eastern poetic forms that can be integrated well with elements in art and music. In the pilot project, the fifth graders at the University School had a unique opportunity to work with Chinese graduate students who taught them the rudiments of the language, and helped with translations of folk songs. The Tibetan story emphasizes the experience of joy in making and flying beautiful kites--kites that are aesthetic interpretations of natural life forms that allow one to commune with nature and the

universe. Even though the practical necessity to work hard eventually prevents the hero from completing this transcendental experience, he passes on his love for it to his children and chooses to be able to do it in his next life. Given the unlimited choices of how and where to live in his "second life", he chooses his own culture and even his own village with its kites and other humble delights over great riches or other exotic places. He desires to be reborn as a girl who flies kites and his wish is granted.

Far Eastern art is connected to nature; every natural phenomenon is symbolic of some characteristics of life, *e.g.* a crane suggests long life, a peony is a metaphor for wealth and honor, a dragonfly for happiness. The traditional arts of China and Tibet celebrate animals and plants as well as legendary human beings. Paper cutting, kite making, doll and toy making are all created with exquisite detail and brilliant colors. Classical Chinese paintings, for example, those of K'un-ts'an, center around delicate washes, contrasted with bold, sensitive, fluid brushed lines. Shapes and lines are often balanced asymmetrically. The work should appear natural and unlabored, yet a sophisticated aesthetic sensibility underlies it. Art projects in the unit explored the delicate effects of Chinese paper cutting which the children incorporated into cut paper images of their own, enhanced by gluing them on a background of a contrasting color. They made paper and bamboo toys and paper sculpture kites, which were an integral part of their dramatization of the story, as well as painted stage scenery.

Far Eastern music was inspired largely by a philosophy that strives for a harmony between the macrocosm (universe) and microcosm (man). In fact, the ancient peoples felt that the harmony in the universe was mirrored by music. Therefore, musical libretto in Eastern songs is often concerned with the elements of nature. As with many traditional cultures, Eastern music makes use of the pentatonic, or five-note, scale which eludes strong tonal centers and final cadences so idiomatic of Western music. This leads to an open, cyclical musical form which parallels the concept of life as a continuous cycle described in the Tibetan folktale. Nineteenth century romantic composers were charmed by

the exotic sound of the Oriental scales and ethnic instruments such as the Javanese gamelan. In this way Eastern tonal elements were incorporated into the mainstream of Western composition. During the dramatization of the story, *The Mountains of Tibet,* the children sang Chinese folk songs, "Crescent Moon," and a vendor's song, "Feng Yang Song," experimenting with the oriental timbres of metallophones and xylophones. They also studied works of composers, Giacomo Puccini (1858-1954) and Claude Debussy (1862-1918), who were influenced by Eastern musical genres. Puccini was fascinated with Japanese art and music, and subsequently used pentatonic elements in "The Humming Chorus," as a part of his opera *Madame Butterfly.* The children used this theme as the returning melody of the kite in the Tibetan story. They also listened to Debussy's piano piece *Pagodas* which has a pentatonic melody. Lyrics and an instrumental accompaniment were added by the children, and it became the "Star Chorus" in the story as the boy explored the galaxies.

Grade 6: American Folk Genres. Sixth graders are impressed by discussions and experiences that center around values clarification and self-identity. Therefore, this is a good time for them to study their own American cultural heritage. In the pilot project, the sixth-grade classroom teacher prepared a social studies unit for the sixth graders to study the history of their own Western Pennsylvania small town, visiting historic buildings, and exploring the architecture of town buildings in contrast to the farmhouses in the surrounding countryside. The music and art component was centered around a study of Aaron Copland's opera, *Tender Land,* because of its portrayal of American traditional values along with the use of folk music elements. American folk music and folk art have always been concerned with promoting traditional American values such as simplicity, diligence, community, perseverance, and Christian morality that are so often epitomized in the family life of the American farmer. This became the theme of Copland's opera which takes place in the 1930s, and is about a farm family during spring harvest time. The opera

shows the resourcefulness of a simple American farm town to enhance its traditions through celebrations of the harvest, barn raising, singing, and dancing that surrounded their life cycles. Erik Johns' libretto for *Tender Land* also portrays the vulnerability of the American country farmer, who often lived in isolated country areas and was fearful of change and suspicious of outsiders.

During their musical study, children listened to and learned to sing Copland's songs in the opera, "Stomp Your Foot Upon the Floor," and "The Promise of Living." Composer, Aaron Copland often was inspired by American folk elements in his music (i.e. *Billy the Kid, Rodeo, Appalachian Spring*). Likewise, he composed the music for *Tender Land* using simple folk idioms which he intended as an imitation of the plain, hard character of the American farmer, wary of exaggeration or excess. The children chose to dramatize a scene from the opera which had to do with incorporating strangers into the community at a barn dance. In addition to the songs from *Tender Land,* the children performed an American folk song, "Mama Don't 'Low," with a square dance accompanied by guitar playing within the skit. They also performed the Shaker tune, "Simple Gifts," an American tune that has been also arranged by Copland in his ballet, *Appalachian Spring.* Another part in exploring the elements of musical theatre, was the children's incorporation of American tall tales into their skit. These humorous tales were performed and in some cases rewritten by the children, and presented dramatically as part of the entertainment at the barn dance.

Simple and practical elements are also evident in American folk arts. Folk art often beautifies utilitarian objects among the Shakers, Pennsylvania Dutch, and various other immigrant ethnic groups in America. Objects are lovingly crafted and often decorated with stencilling, embroidery or hand-painted designs for spiritual as well as decorative functions. For example, the highly decorative hex signs were also painted on barns by the Pennsylvania Dutch to ward off misfortune. Quilts, a European invention, became highly developed as folk art in America. The women of each ethnic group employed unique styles

of patterns and types of materials. Most of the quilts were patterns created from complex repetitions of geometric shapes, but some were pictorial. Weather vanes in animal or human shapes were a creative outlet for wood and metal workers. Homemade dolls and toys were crafted from cloth, wood, and common natural materials by children as well as adults. At the University School, children made a large collage quilt of wallpaper squares in geometric barn patterns, each child contributing two or three designs to the whole. This formed part of the backdrop for their performance of the skit based on *Tender Land.* Also they designed a large barn scene for the backdrop and glued black paper silhouettes of weather vanes and colorful paper hex signs on the barn, both of which were class projects. During the production, they wore vests and aprons which they decorated with stencil and appliqué designs as costumes. Sewn rags dolls and wooden "limber jacks or jims," also became part of the musical performance.

Script Development. As part of the pilot project, dramatic scripts were developed for each grade in order to allow the children to express the literary content in each story along with the music and art components. An outline of each script was written by the music teacher. Then the children chose character names, and developed their own dialogue to the extent that this was appropriate. In many cases, the script was shaped according to the props and art objects that the children had created and were motivated by the story. For example, in the first grade, children made toys, dolls, and animals to put in the train cars, and these became the children's characters when the toys came to life in the story. Third graders wore Native American jewelry and carried musical instruments that they made in art. In addition, they wrote dialogue to accompany the pictures they made of Indian life, and this was incorporated into the story line. Fourth graders made Venetian carnival half-masks depicting various masquarade costumes, and these became their characters in the script. In fifth grade, the Far Eastern kites took on the personality of the characters in the universe. Sixth graders studied American tall tales and chose their own folktales and jokes

to incorporate into the script. Improvisation also occurred in music lessons which helped to shape the direction of the script. First graders created the train sound poem, "Puff, Puff," and orchestrated it with hand-held percussion instruments, including a train whistle. The return of this poem at the end of the script completed the circular form of the playlet. The use of musical repetition was also the dominant structural element in the second grade African animal tale. Each animal group repeated its song and individual chant three times, and the children developed this into the structural form: ABC, ABC, ABC. Third and fourth graders created instrumental parts and sounds to enhance the script. Fifth graders decided to use the kite's line, "It is only to yourself that you go," as a musical motive that was sprinkled throughout the dialogue. Each time the line occurred in the script it was sung with the melody from the "Humming Chorus." Sixth graders worked diligently to prepare an arrangement for the barn dance song, "Mama Don't 'Low," and they incorporated their characters as square dance musicians into the script.

Results and Implications

Reflecting on the pilot project at the University School, we believe that children learned a great deal from their experiences through these integrated units. They achieved a sense of accomplishment and pride from successfully completing many and varied learning tasks, the results of which were visible or auditory and greatly appreciated by teachers and parents. Some of the work they engaged in was individual and some of it involved group effort, with all the compromising, sharing and mutual respect that must occur if the project is to be completed. Each child, regardless of ability level or handicap, had multiple roles to play in the creation and performance of this material. Gains in all children's self esteem and social interaction skills were important outcomes of the project.

Because historical, geographical, artistic and musical facts and skills were embedded within an experiential whole, they became more readily assimilated. Retention

of some of these were high. When one fourth grader was asked months later what she felt she had learned from the Venetian unit, she replied, "I learned that cellos were first made in Italy," "I learned how to dance the Tarantella," "I learned how to sing a song in Latin," and in other words,"I learned about the culture of Venice."

What advantages did using literature as a point of departure have for the children? First, it allowed them to become immersed in the aura of a culture or way of life in an enjoyable and an immediate way. Secondly, the inherent pleasure and value of books was underscored at a time when children in America are often distracted from reading by television, videos, computers and other multisensory electronic media.[1] Thirdly, mention has already been made of the moral and ethical values which emerge from these stories. Except for the African folktale which celebrates the triumph of intelligence over physical strength, the other stories are concerned with the protagonists' character development. The characters become stronger and more humane through the conquering of selfish impulses, and through embracing aesthetic expression, harmony, caring for others and/or fostering community spirit. In each case working hard with self-confidence but with humility and honesty leads to a positive reward. Children sense the worth of these values without any moralizing on the part of the teacher. Furthermore, this is the type of personal development encouraged by our Western cultural heritage (Greek and Roman, Hebrew and Christian beliefs) as well as African, Native American, and Oriental cultures and is, therefore, a point of connection between world cultures.

Concerning visual art education, book illustrations can be delightful and intriguing. Looking at and discussing these extend children's ideas of what can be done with drawing, painting and collage, some appreciation of different media used, different illustrator's styles and resulting moods created. On the other hand, children today need to develop their own visual imaging without the prior imposition of someone else's vision on their ideas.

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[1]see article by Jack W. Humphrey, "The Glitzy Labyrinth of Nonprint Media is Winning the Battle with Books," *Phi Delta Kappan 73* (March 1992): 538.

Ideally, an oral reading of these stories could be followed by an activity of recreating a scene or the story with drawings. Then the illustrated book can be shown to the children and compared with their own interpretations. This sequence can be even more valuable for their artistic development.

In a musical sense, the oral tradition of storytellers often parallels the aural stimuli embodied in the environment of each culture. These unique sounds do impress the musical genres of a culture, as well as augment the expression of its spiritual themes. This oral imitation of natural and manmade phenomena in the stories can lead children to an exploration of their own sound media through rhythmic, tonal, and instrumental improvisations. Secondly, the stories provide the children with an opportunity to create libretti for sounds and songs. Thirdly, the action of the stories inspired dance and movement improvisations, which extend the children's understanding of the elements of musical expression and musical form.

In conclusion, the exciting process of the teachers and children who embarked upon this whole language unit to develop ideas and projects together gave the final results great vitality. Concepts in music, visual art, literature, and social studies were communicated in an integrated and meaningful context through speech, sight, sound, movement, manipulation, and the written word. Most importantly, children achieved a sense of accomplishment and pride from learning these concepts through the aesthetic process.

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APPENDICES:

Additional Materials

The materials included in the following appendices provide more detailed examples of the art and music components in this integrated project: 1) curriculum outline; 2) dramatic skits for each grade; and 3) sample music lesson plans, including selected musical examples; 4) sample art lesson plans including photographs of art projects.

APPENDIX 1.

Curriculum Outline

Grade 1: Transportation

Literature/Drama: Watty Piper, *The Little Engine that Could* (New York: Platt and Munk Publishers, 1990; 1st printing, 1930) ISBN-0-8337-0297-3.

Art Lessons:

1) Background train mural in a rural landscape in paper collage
2) Jumping jack toys
3) Stuffed paper animal toys
4) Cardboard box engines and train cars
5) Costumes - doll, toy animal, soldier, clown, foods, etc.

Music Lessons:

1) Rhythm poems: "Puff, Puff"; movement and instrumental improvisation (train whistle, etc.)
2) Chant: "Engine, engine on the track"
3) Songs: "She'll Be Comin' Round the Mtn"; " This Train is Bound for Glory"; "Carrying Lumber Down the Track" (Hap Palmer); "Get on Board Little Children"
4) Listening Lesson: Heitor Villa-Lobos (1887-1959), "The Little Train of the Caipira" from *Bachianas Brasileiras, No. 2.*

Grade 2: African Animal Tales

Literature/Drama: Verna Aardema, Jerry Pinkney, illustrator, *Rabbit Makes a Monkey of Lion,* A Swahili Tale (New York: Dial Books, 1980) ISBN-0-8337-0297-3.

Art Lessons:

1) Background mural of African scene with plants and animals
2) Calabash tree with three dimensional calabashes hanging from it
3) Costumes - simple felt hoods decorated with ears, etc. augmented with face paint
4) African designs and drawings of animals
5) Paper weavings of animal faces.

Music Lessons:

1) Spiritual: "Chee, Chee, Clever Rabbit" adaptation of spiritual accompanied by Orff instruments
2) African song: "A Ram Sam Sam" accompanied by instrumental rhythmic improvisation
3) "Art" Song: "See the Lion in the Jungle" adaptation from Saint-Saens; accompanied by Orff instruments
4) Listening Lesson: Camille Saint-Saëns (1835-1921), "Royal March of the Lion" from Carnival of the Animals.

Grade 3: Legends and Customs of American Indians

Literature/Drama: Tomie dePaola, *The Legend of the Indian Paintbrush* (New York: Putnam, 1988).

Art Lessons:

1) Painted background scenes of mountain tops and sunset
2) Three dimensional tipi made with large poles and crumpled brown paper
3) Toy warriors from scraps of leather and wood
4) Decorated stones
5) Paintings stetched on stick frames
6) Jewelry - fabric paint "bead" bracelets and pendants
7) Indian paintbrush flowers
8) Weavings
9) Clay coil pots

Music Lessons:

1) Zuni Indian Song: "Rise, Arise" (Silver Burdett, Bk. 5, p. 24) with Orff Accompaniment
2) Indian Song: "Indian Hunter Song" with recorder ensemble
3) Contemporary Indian Song: "Go, My Son" (Silver Burdett, Bk. 6, p. 34) with recorders and Orff instruments
4) Indian Dance: "Navajo Night Chase Dance" from *Music of the American Indians* (Folkways FE 4401).
5) Luiseno Song: "Rain Chant" (Silver Burdett, Bk. 4, p. 24)
6) Listening Lesson: "Gambling Song" Taos Indian Song from *Music of the American Indians* (Folkways FE 420).

Grade 4: Venice, Italy

Literature/Drama: Claude Clement and Fredric Clement, *The Voice of the Wood* (New York: Dial Books) ISBN-0-8037-0635-9.

Art Lessons:

1) One-point perspective drawings of Venice
2) Painted background scene of Venice with canals
3) Tree with stuffed-paper birds
4) Masks for the Grande Carnivali
5) Venetian decorated clay tiles

Music Lessons:

1) Folk Dance: "Sicilian Tarantella" from Phyllis Weikart, *Rhythmically Moving 6.*
2) Folk Song: "Santa Lucia" part-singing and Orff instrument accompaniment.
3) Folk Song: "Sei bella negli occhi" (Busk, *Folk Songs of Italy)* sung in Italian with Orff instrument accompaniment.
4) Art Song: "Aria," from *La Traviata* arranged by Harriet Nordholm, *Birchard Opera Series: La Traviata* (Evanston, IL: Summy-Birchard Company, 1966)
5) Art Song: Giovanni Gabrieli (1557-1612), "In Ecclesiis" opening melody
6) Listening Lesson: Giuseppe Verdi (1813-1901) Opening Aria from *La Traviata*

Grade 5: The Far East

Literature/Drama: Mordecai Gerstein, *The Mountains of Tibet* (New York: Harper and Row Publishers, 1987) ISBN 0-06-022144-5.

Art Lessons:

1) Painted background scenes of mountains, night sky scene with stars, the world, pagodas, etc.
2) Paper sculpture kites
3) Chinese paper cut-out designs
4) Embroidered shirt fronts or collars
5) Star, sun, and moon headdresses
6) Bamboo stick toys

Music Lessons:

1) Chinese Folk Song: "Crescent Moon" (Silver Burdett, Bk. 5, p. 76); Orff Instr.
2) Chinese Folk Song:"Feng Yang Song" (Silver Burdett, Bk. 4, p. 52); Orff Instr.
3) Art Song: "Star Chorus," adapted from melody of "Les Pagodes" by Debussy; Instrument improvisation
4) Art Song: "Humming Chorus," from *Madame Butterfly* by Puccini
5) Classical listening: Giacomo Puccini (1858-1954), "Humming Chorus" from *Madame Butterfly* ; Claude Debussy (1862-1918), "Les Pagodes"
6) Far Eastern sounds: Lee, Robert. *Java: Javanese Court Gamelan;* The Shantung Music Society. *Shantung: Music of Confucius' Homeland.*

Grade 6: American Folk Cultures

Literature/Drama: Aaron Copland, *Tender Land,* opera (New York: Boosey and Hawkes, 1956).
Related: Ruth Hausman, *Sing and Dance with the Pennsylvania Dutch* (NY: Marks Music, 1953). George Korson, *Pennsylvania Songs and Legends* (Baltimore: Johns Hopkins Press, 1949). Leonard Roberts, *I Bought Me a Dog,* southern mountain folktales (Berea, KY: Council of the Southern Mountains, 1954).

Music Lessons:

1) Appalachian Folk Song and Dance: "Mama Don't 'Low No Pickin' and Strumming" (Macmillan, Bk. 6, p. 230) with guitar accompaniment and square dancing.
2) Shaker Song: "Simple Gifts" (Macmillan, Bk. 5, p. 20) with Orff accompaniment based on Copland arrangement.
3) Art Song: "Stomp Your Foot upon the Floor," from *Tender Land* by Aaron Copland; with Orff Instruments.
4) Art Song: "The Promise of Living" from *Tender Land* by Aaron Copland; with Guitar accompaniment
5) Listening Lesson: Aaron Copland (1900-1990), selections from *Tender Land* .
6) Listening Lesson: "Simple Gifts" from *Appalachian Spring* by Aaron Copland.

Art Lessons:

1) Quilt of wallpaper pieces
2) Background of large barn in rural scene decorated with: a) hex signs; b) black silhouettes of weathervanes
3) Costumes -- stenciled aprons and vests with cutout designs
4) Traditional toys --whittled "Limber Jacks" or rag dolls

APPENDIX 2.

Dramatic Scripts

Grade 1: *The Little Engine that Could*, by Watty Piper

adapted S. Wheatley

CHARACTERS. Train Engines; Train cars; Toys: Clowns; Dolls; Stuffed animals; Narrator (suggest adult or older child to read this part)

STAGE SUGGESTIONS/SCRIPT WRITING. Children move in a train formation on stage to recorded music of "The Little Train of the Caipira," by Villa-Lobos. The first child is wearing the box engine of the Little Blue Engine. The other engines are lined up on the apron of the stage and are donned by the appropriate child when that engine enters the story. The children chose which toy, doll, or stuffed animal they wanted to be in the story line, which corresponded somewhat to the toy they made in art class. They also chose percussion instruments to play during the train chants, and developed train formations and movements for each engine. When they are not standing center stage during the action, they should be seated in a semi-circle on the floor, or on a small set of steps or risers at stage left where a few toys are to be seen. The paper collage backdrop created by the children shows train engines and cars on a circular track which covers the entire mural. Toys and dolls made by the children are also in the cars. An adult narrator speaks from a microphone on stage right.

CHILDREN. (The train gains momentum)
Puff, Puff, Puff, Puff; Puff, Puff, Puff, Puff
Chug-a, Chug-a, Chug-a, Chug-a; Chug-a, Chug-a, Chug-a, Chug-a,
Choo, Choo; Choo, Choo
Ding-Dong Ding. Ding-Dong Ding.

NARRATOR. The little train was coming 'round the track. Its cars were filled full of good things for boys and girls: toys, and dolls and teddy bears.; picture books and good things to eat. She was carrying these things to the other side of the mountain.

CHILDREN. (Song) *She'll Be Coming Round the Mountain.*

NARRATOR. Then all of a sudden she stopped.

CHILDREN. (The train gets slower and slower and finally stops)
Puff, Puff, Puff, Puff; Puff, Puff, Puff, Puff
Chug-a, Chug-a, Chug-a, Chug-a; Chug-a, Chug-a, Chug-a, Chug-a,
Choo, Choo; Choo, Choo
Ding-Dong Ding. Ding-Dong Ding.

DANCING BEAR. Oh no. What shall we do?

WOODEN SOLDIER. We've got to get to the other side of the mountain!

CLOWN. Look! Here comes a shiny new engine.

CHILDREN. (The Shiny New Engine's song)
This train is bound for glory, this train.This train is bound for glory, this train.
This train is bound for glory, get your ticket from the station.
This train is bound for glory, this train.

TOYS. (CHILDREN)
Engine, Engine on the track
We are stuck and can't turn back
Over the mountain we must run
Take us to the children, one by one! PLEASE?

SHINY NEW ENGINE. I pull the likes of you? Indeed not! I am a Passenger Engine, and you need a ticket!

NARRATOR. And off he steamed to the roundhouse, where engines live when they are not busy.

DOLL WITH THE CURLY HAIR. Indeed! You are not the only one in the world!

TOY ELEPHANT. Look! Here comes a big strong engine!

CHILDREN. (The Big Strong Engine's song)
Carrying lumber down the track; going to the city and it won't come back
Carrying coal down the track; going to the city and it won't come back
Woo, Woo, clickety clack. This old train is loaded down.
Woo, Woo, clickety clack. This old train is city bound.

TOYS. (CHILDREN)
Engine, Engine on the track
We are stuck and can't turn back
Over the mountain we must run
Take us to the children, one by one! PLEASE?

BIG STRONG ENGINE. I pull the likes of you? Indeed not! I am a Freight Engine, and I carry important things to grown-ups. Lumber and coal and big machines.

NARRATOR. And off he steamed to the roundhouse, where engines live when they are not busy.

HUMPTY DUMPTY. Indeed! You are not the only one in the world!

DOLL WITH THE BOW. Look! Here comes a little blue engine who looks very happy.

CHILDREN. (The Little Blue Engine's song)
Git on Board, Little Children, Git on Board Little Children,
Git on Board, Little Children, There's room for many a-more.

TOYS. (CHILDREN)
Engine, Engine on the track
We are stuck and can't turn back
Over the mountain we must run
Take us to the children, one by one! PLEASE?

LITTLE BLUE ENGINE. I'm not very big. They use me only for switching trains in the yard. I have never been over the mountain.

TALL STUFFED GIRAFFE. But we must get over the mountain before the children awake.

LITTLE BLUE ENGINE. I think I can, I think I can, I think I can, I hope!

NARRATOR. She tugged and pulled and pulled and tugged and slowly, slowly, slowly they started off.

CHILDREN. (The train gains momentum)
Puff, Puff, Puff, Puff; Puff, Puff, Puff, Puff
Chug-a, Chug-a, Chug-a, Chug-a; Chug-a, Chug-a, Chug-a, Chug-a,
Choo, Choo; Choo, Choo
Ding-Dong Ding. Ding-Dong Ding.

TOYS. (CHILDREN) Hooray, Hooray for the Little Blue Engine!

LITTLE BLUE ENGINE. I thought I could, I thought I could,I thought I could, I DID!

CHILDREN. (Song) *She'll Be Coming Round the Mountain.*

Grade 2: *Rabbit Makes a Monkey of Lion,* by Aardema/Pinkney

adapted S. Wheatley

CHARACTERS. Honey Guide Flock (5-6); Family of Monkeys (5-6); Pride of Lions (5-6); Rabbit; Lion King; Bushrat; Turtle.

STAGE SUGGESTIONS/SCRIPT WRITING. Children process on stage to recorded music of "The March of the Royal Lions", by Camille Saint-Saens from *Carnival of the Animals.* They are wearing fabric hoods designed in the art classroom--yellow for honey guides, brown for monkeys, tan for lions, grey for Bushrat, green for Turtle, and white for Rabbit. The children helped create the form of the repetitions of their sounds and phrases from the story line. They also chose percussion instruments which they played during their chants and/or songs, and they created their own movements/dances. When they are not standing center stage during the action, they should be seated at instruments, on the floor, or on a small set of steps or risers at stage left where a "tree" is standing which is hung with calabashes and a bee hive made by the children in art class. The painted backdrop created by the children shows African animals of the plains and grasslands.

NARRATOR. (One of the monkeys) There once was a time when, of all the creatures in the world, monkey was considered most foolish. So whenever an animal was tricked by someone, he would cry:

MONKEYS. (one at a time, each playing their instrument)
(Bongo) That little rascal made a monkey out of me!
(Conga) That little rascal made a monkey out of me!
(Maracas) That little rascal made a monkey out of me!
(Vibraslap) That little rascal made a monkey out of me!

MONKEY SONG. (Monkeys dance and play instruments; all children sing the monkeys' song)

A ram sam sam, A ram sam sam
Guli, guli, guli, guli, guli, ram sam sam
A rafi, A rafi
Guli, guli, guli, guli, guli, ram sam sam

HONEY GUIDES. (each honey guide says one line, while encircling the Rabbit.)
Chee, Chee, Clever Rabbit come and see.
A bee's nest in a calabash tree.
Chee, Chee, Clever Rabbit come and see.
A bee's nest in a calabash tree.

CHILDREN. (Song and Honey Guide dance.)

Chee, Chee, Clever rabbit, you have to come and see-- A
Bee's nest in a calabash tree. Every little soul must shine, shine.
Every little soul must shine along.

RABBIT (TO BUSHRAT). Hey Bushrat, I know where there's a bee tree. Come and help me get honey.
BUSHRAT. Pih,Pih, Pih. Legs rest, but the mouth does not. Take me to that honey.
RABBIT AND BUSHRAT. (eating honey) Fweo, Fweo, Fweo.

PRIDE OF LIONS. (All children sing song while Lions march around--"The March of the Royal Lions", Saint-Saens from *Carnival of the Animals.)*

See the Lion in the Jungle, Can you hear his mighty roar?
He is King throughout the jungle, King of all the animals.
King of all the Jungle, King of all the Jungle, Listen to his mighty roar!

PRIDE OF LIONS. (Each lion takes one line.)
Hunnn!
See us, the Lions!
Can you hear our mighty roar?
We are king of all the Jungle.
KING OF LION . HUNNNN! Who's up there stealing my honey?

BUSHRAT. It's only me, the Bushrat..
RABBIT. Wrap me in the calabash leaves and drop me down. We will fool that lion!
ALL. KATOM!
LION KING . What's that?
RABBIT. (running away) Yiridi, yiridi, yiridi.
LION KING. Zak Vak, Dilak! That little rascal made a monkey of me!

MONKEYS. (one at a time, each playing their instrument)
(Bongo) That little rascal made a monkey out of him!
(Conga) That little rascal made a monkey out of him!
(Maracas) That little rascal made a monkey out of him!
(Vibraslap) That little rascal made a monkey out of him!

MONKEY SONG. (Monkeys dance and play instruments; all children sing the monkeys' song)

A ram sam sam, A ram sam sam
Guli, guli, guli, guli, guli, ram sam sam
A rafi, A rafi
Guli, guli, guli, guli, guli, ram sam sam

HONEY GUIDES. (each honey guide says one line, while encircling the Rabbit.)
Chee, Chee, Clever Rabbit come and see.
A bee's nest in a calabash tree.
Chee, Chee, Clever Rabbit come and see.
A bee's nest in a calabash tree.

CHILDREN. (Song and Honey Guide dance.)

Chee, Chee, Clever rabbit, you have to come and see-- A
Bee's nest in a calabash tree. Every little soul must shine, shine.
Every little soul must shine along.

RABBIT (TO TURTLE). HEY Turtle, I know where there's a bee tree. Come and help me get honey.
TURTLE. When you say honey, I can hear you with one ear. Take me to that bee tree."
RABBIT AND TURTLE. (eating honey) Fweo, Fweo, Fweo.

PRIDE OF LIONS. (All children sing as above)

See the Lion in the Jungle, Can you hear his mighty roar?
He is King throughout the jungle, King of all the animals.
King of all the Jungle, King of all the Jungle, Listen to his mighty roar!

PRIDE OF LIONS. (Each lion takes one line.)
Hunnn!
See us, the Lions!
Can you hear our mighty roar?
We are king of all the Jungle.
KING OF LION . HUNNNN! Who's up there stealing my honey?

TURTLE. It's only us. Stand back, Lion. Here comes a calabash.
ALL. NGISH! (The calabash fell to ground with Rabbit)
LION KING. Twom! (catching the Rabbit) At last I have you, and I'm going to eat you!
RABBIT. But I'm too tough--you have to make me tender first by twirling me round and round by the tail.
TURTLE. But the rabbit's tail was too small and she went flying…
ALL. WEOooo!
LION KING . That little rascal made a monkey out of me!

MONKEYS. (one at a time, each playing their instrument)
(Bongo) That little rascal made a monkey out of him!
(Conga) That little rascal made a monkey out of him!
(Maracas) That little rascal made a monkey out of him!
(Vibraslap) That little rascal made a monkey out of him!

MONKEY SONG. (Monkeys dance and play instruments; all children sing the monkeys' song)

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Guli, guli, guli, guli, guli, ram sam sam
A rafi, A rafi
Guli, guli, guli, guli, guli, ram sam sam

HONEY GUIDES. (each honey guide says one line, while encircling the Rabbit.)
Chee, Chee, Clever Rabbit come and see.
A bee's nest in a calabash tree.
Chee, Chee, Clever Rabbit come and see.
A bee's nest in a calabash tree.

CHILDREN. (Song and Honey Guide dance.)

Chee, Chee, Clever rabbit, you have to come and see-- A
Bee's nest in a calabash tree. Every little soul must shine, shine.
Every little soul must shine along.

RABBIT. No,Honey Guide. That's Lion's tree. Don't you know, when you eat from the lion's bowl, you need a spoon with a looong handle?

LION KING. HUNNNN! Now the Lions can eat up all the honey!
PRIDE OF LIONS. Fweo, Fweo, Fweo.

PRIDE OF LIONS. (All children sing song while Lions march around--"The March of the Royal Lions", Saint-Saens from *Carnival of the Animals.) Reprise.*

Grade 3: *The Legend of the Indian Paintbrush*, by Tomie dePaola

adapted S. Wheatley

CHARACTERS. Narrator; Little Gopher, Mother-of-Little-Gopher, Father-of-Little-Gopher, Shaman, Dream-Vision Maidens: Princess South Wind, Princess West Wind, Princess East Wind, Princess North Wind, Star Princess; Children: Running Wild, Sister Weeping Willow, Soaring Eagle; Warriors: Ferocious Bobcat, Big Little Wolf.

STAGE SUGGESTIONS/SCRIPT WRITING. Children process on stage to recorded music from the Folkways Collection, "Taos Indian Song." They are wearing simple costumes created in art class of "leathered" brown paper, head dresses, leg rattles, etc. The children also helped create names and characters for the Indian children, maidens, and warriors to be incorporated into the story line. When they are not standing center stage during the action, they should be seated at instruments, on the floor, or on a small set of steps or risers at stage left where a tipi made by the children is standing. The painted backdrop created by the children shows a sunset in earth tones with tipis and a mountain in the background. The narrator(s) should speak from a microphone on stage right.

NARRATOR. Many years ago when the People traveled the Plains and lived in a circle of teepees, there was a boy who was smaller than the rest of the children in the tribe. But the boy, called Little Gopher, had a gift of his own. From dawn until dusk, he made toy warriors from scraps of leather and pieces of wood, and loved to decorate smooth stones.

ALL CHILDREN *Zuni Song: Rise, Arise.* (Indian children greet the day--all are playing games but Little Gopher who is decorating his artworks)

Rise, Arise, Arise! Rise, Arise, Arise!
The dawn has come, day is calling you. We greet the sun, and the sky so blue
Mighty Spirits send another day, Mighty Spirits bring us peace today.
Rise, Arise, Arise! Rise, Arise, Arise!

RUNNING WILD. Sister Weeping Willow, why doesn't brother Little Gopher play with us?
SISTER WEEPING WILLOW. He is too small to play with us, brother Running Wild.
LITTLE GOPHER. I don't want to play today. Why don't you play a game with Soaring Eagle?
SOARING EAGLE. Come one, let's go play with our bows and arrows.

ALL CHILDREN. *Indian Warrior Song: See the warrior Indian brave, hiding in the hollow cave; Stretching his bow. Shooting an arrow, Shooting an arrow.*

MOTHER-TO-LITTLE-GOPHER. I am worried about Little Gopher. He is not like the other children.
FATHER-TO-LITTLE-GOPHER. I agree with you, Mother-of-Little-Gopher. Let us take Little Gopher to the Shaman for advice.

SHAMAN. Do not struggle, Little Gopher. Your path will not be the same as the others. They will grow up to be warriors. Your place among the People will be remembered for a different reason. You will find your place in a Dream-Vision on the mountain top.

LITTLE GOPHER. Then I will go out to the hills alone, and seek a Dream Vision.

ALL CHILDREN. *Song: Go, My Son, go and climb the mountain, Go, my son , go and find your vision. Go, my son, make your People proud of you.*
Now-- Go, My Son, go and climb the mountain, Go, my son , help your Indian nation. Go, my son, make your People proud of you.

NARRATOR. The sky filled with clouds and out of them came a group of dancing Indian maidens. They were carrying rolled-up animal skins and brushes made of fine animal hairs and pots of paints.

PRINCESS SW. I am Princess South Wind. I present you with the brushes by which you will become great among your people.
PRINCESS WW. I am Princess West Wind. Here are the buck skins to paint your pictures on.
PRINCESS EW. I, Princess East Wind, give you a mission which is to paint the deeds of the warriors so that the people will remember them.
PRINCESS NW. I am Princess North Wind. You must now find a pure white buckskin to paint your Dream Vision on.
STAR PRINCESS. I am the Star Princess who will help you to paint a picture that is pure as the colors in the evening sky.

NARRATOR. As the maidens finished speaking, the clouds cleared and a sunset of great beauty filled the sky. Then Little Gopher returned to the circle of the People and shared his Dream-Vision:

ALL CHILDREN. (Sing with the Maidens)
Welcome Son, you have climbed the mountain, Welcome son , you have found your vision.
Welcome Son, lift your brushes to the sky!

NARRATOR. And the next day Little Gopher arose bright and early and began to paint pictures of great hunts, of great deeds, and of great dream-visions so that the people would always remember.

LITTLE GOPHER. Hello, Ferocious Bobcat. What are you going to hunt today?
FEROC. BOBCAT. I will go out to the hills and hunt a mountain lion.
LITTLE GOPHER. Then I will paint a picture of it. What will you hunt, Big Little Wolf?
B.L. WOLF. I will listen for the voice of the coyote.
LITTLE GOPHER. Then I will paint a picture of your hunt so that the people will always remember.

Procession of the paintings: Children come forward and show pictures that Little Gopher has made [The children have made these pictures on stretched parchment as art projects]

1ST PAINTING. Little Gopher painted a picture of my great deer hunt.
2ND PAINTING. Little Gopher made this picture while we were making our pottery.
3RD PAINTING. This is a picture of me dancing with my friends.
4TH PAINTING. This is a picture of my great wound during the Indian war.
etc...

NARRATOR. Little Gopher wanted to paint the sunset of his Dream-Vision, but he could not find the colors of the sunset. He used the reddest berries and the deepest purples from the rocks, and still his painting never satisfied him. They looked dull and dark. But he still continued to paint the pictures of the deeds of his people. One night he heard the voice of the Shaman:

SHAMAN: Because you have been faithful the the People and true to your gift, you shall find the colors you are seeking. Take your buckskin to the place where you watch the sun in the evening.
LITTLE GOPHER. Then I will go again to the mountain, to seek the colors of the sunset.

NARRATOR. When Little Gopher climbed to the top of the hill, he felt a breeze and then saw the Indian maidens of his Dream-Vision. They were carrying brushes filled with paint, each one a color of the sunset. They spread them out on the ground around him.

INDIAN MAIDENS: Luiseno song (all children sing)
Breezes are blowing, Blowing clouds of color
Breezes are blowing, blowing clouds of water; On my face, raining, raining streams of color; Breezes are blowing, Blowing streams of color.

NARRATOR. Then Little Gopher picked them up one-by-one and painted quickly the sunset. As the sun set over the hill, he carried the painting and presented it to the people, who celebrated its beauty by playing their flutes and drums, and by dancing

Indian Dance: (all children dance the "Navajo Night Chase Dance" or play instruments to the music of Indian Warrior Song with recorders, drums, and xylophones)

NARRATOR. The next day, when the People awoke the hill was ablaze with color, for the brushes had taken root in the earth and multiplied into plants of brilliant reads, oranges and yellow. And every spring from that time, the hills and meadows burst into bloom, and the people danced and sang the praise of Little Gopher who had painted for the People.

MOTHER-TO-LITTLE-GOPHER. We shall no longer call him Little Gopher.
FATHER-TO-LITTLE-GOPHER. His new name will be, He-Who-Brought-The-Sunset-to-Earth. And we will remember him from every sunrise to every sunset.

Reprise of "Rise, Arise"

Grade 4: *The Voice of the Wood*, by Claude Clement/Frederic Clement

adapted S. Wheatley

CHARACTERS. Narrator, The Craftsman; Gondoliers; 2 Clowns, The Musician; Men and Women in Elaborate Costumes [these characters correspond to the half-masks that the children have chosen to make during their art lessons]: Masked Ladies; Bird-Masked Lady; Wolf-Masked Man; Crocodile-Masked Man; Cat-Masked Lady.

STAGE SUGGESTIONS/SCRIPT WRITING. Children process on stage to recorded music from *La Traviata*, the opening aria, by Verdi. They are wearing half-masks that they created in art class, and simple costumes. The children should also help create the lines for their masked characters. When they are not standing center stage during the action, they should be seated at instruments and or on a small set of steps or risers on stage left where the tree is "planted," and hung with beautiful birds also made by the children. The painted backdrop created by the children shows a Venetian canal, with buildings and shops on either side of its banks. The narrator(s) should speak from a microphone on stage right.

NARRATOR. Long ago in Venice where the streets and highways are canals, a craftsman lived over the studio in which he made fine musical instruments. The front of his house overlooked a busy canal where Gondoliers sang as they carried their passengers to and fro.

Song of the Gondoliers: Santa Lucia (all children sing; accompanied by cello and Orff instruments)

Now 'neath the silver moon, ocean is glowing,
O'er the calm billow, soft winds are blowing.
Hark how the gondoliers, joyously echo near.
Santa Lucia, Santa Lucia.

NARRATOR. But the most beautiful music came from a great old tree which grew in the little garden in back of his house. In its branches, he could hear a symphony of birds singing. No violin in his shop could match the beauty of that music. But one hard winter the old tree died.

Song to the Tree: Sei bella negli occhi (all children sing; accompanied by Orff instruments)

All beauty within you, all graces around you,
So lately I found you, so soon we must part!
Ah, no, no, non pianger, coraggio, ben mio,
Ques t'ultimo addio recevi da me.

THE CRAFTSMAN. No birds will never come again to sing their beautiful music in the old tree. Maybe I will make a cello from its wood. Perhaps then the tree's magic will bring forth beautiful music again.

NARRATOR. The craftsman decided that this would be his masterpiece, a cello as much in tune with the music of nature as his old friend the tree had been. Day after day, season after season, he worked, polishing and shaping the wood. Then one spring, on the day of the Grand Carnivali, the cello was finished. The street was bustling with clowns, magicians, masked men and women, and dancing.

GONDOLIER. I, Giorgio, the Gondolier have come to announce the Grande Carnivali. Let the festivities begin!

GONDOLIERA. And I am Lucia the Gondoliera. Allow me to present the the jesters.

2 CLOWNS . (perform gymnastic tricks) Now let us dance the Tarentella.

Dance: Sicilian Tarantella (all children)

MASKED LADY 1. Where is the old craftsman?
MASKED LADY 2. I don't know, but I wish he were here.
MASKED LADY 3. He has not come to the Grande Carnivali in years!

1ST MAGICIAN. Dear ladies we will perform our magic for you.
2ND MAGICIAN. And make the Old Craftsman appear.. (they perform magic tricks, and soon the Craftsman appears)

THE CRAFTSMAN. Is there anyone in this noisy crowd who can possibly make my cello sing?

BIRD-MASKED LADY. Look! My bird-masked hawk-eyes spy the musician clad with a proud wig and and an exquisite costume.
WOLF-MASKED MAN. Ah yes, the famous musician can play love songs to make my wolf-mask croon.

(The masked musician approaches.)
CROCODILE-CLAD MAN 1. Hello Masked Musician, we are the crocodiles...
CROCODILE-CLAD MAN 2. And your music warms the cold-blood of us slithering reptiles.
CAT-MASKED LADY. (shaking the musician's hand) Chiao, meow,meow, Masked Musician. Will you play for us?

THE CRAFTSMAN. I must warn you that this is a magical cello. Only the most gifted fingers, with a humble heart which is in tune with the voice of the wood can play it.

THE MASKED MUSICIAN. (grabbing the cello) I am Giuseppe, the most famous musician in all of Venice. Come let us sing and play the strains of Verdi's opera music, "Life is a short dream of bliss!"

Song: Aria from "La Traviata" (all children sing)

Let's drink from the cup of delightful amusement,
we'll sing, also we will dance to the Tarentella,
We'll eat from a rich cornucopia served
on a platter of silver and with a cup of gold.
Enjoy life to it's fullest, Don't think about tomorrow,
Too soon will fade the evening, so let's have fun while we can---
Then raise we the cup made of silver and gold,
And drink up, Drink up, drink up!

NARRATOR. After the song, the musician began to play. But the Magicians wave their wands and brutal, grating noises, like crocodiles chewing and clawing across the floor came out of the instruments

(cello and instruments make the grating sounds)

All the people shrunk away in disgust, and went to their homes to bed, but the musician kept at it all night. Finally, toward morning, he tore off his wig in despair and hurled his mask and costume to the floor.

THE MUSICIAN. Perhaps I am not the best musician in all of the world. Won't you sing for me just one song, Magic Cello?

NARRATOR. This time the music was the loveliest, and most magical that had ever been heard in the land. All the people gathered around, singing the beautiful music with him. And then the MAGICIANS AND CLOWNS performed magic tricks again, and leafy branches sprouted from the cello's neck and a flock of songbirds landed on the branches, adding their own music to the voice of the wood.

Song: Giovanni Gabrieli (all children sing, accompanied by the cello and metallophones)
In Ecclesiis! Benedicite Domino, Benedicite Domino.

Grade 5: *The Mountains of Tibet* by Mordecai Gerstein

adapted S. Wheatley

CHARACTERS. Narrator; The Boy; His Kite; Eldest Child; Second Child; Youngest Child; Kites; Woodcutter; The Universe, Milky Way Goddess; Sun God; Mother Earth ; The Man in the Moon; Chinese Peddlers; The Girl

STAGE SUGGESTIONS/SCRIPT WRITING. Children process on stage to recorded music from Puccini's *Madame Butterfly*, "The Humming Chorus." They are carrying kites that they made in art class. Their kite should correspond, when possible, to their character. The children should also help create the lines for their characters. When they are not standing center stage during the action, they should be seated at instruments and or on a small set of steps or risers on stage left. The painted backdrop created by the children shows the universe--stars, planets--the earth. The narrator(s) should speak from a microphone on stage right.

NARRATOR. In a tiny village, in a valley, high in the mountains of Tibet, a little boy was born who loved to fly kites high in the sky.

THE BOY. There are other worlds up there. Someday I am going to visit them.
THE KITES. And the Kites always hummed a tune back to him and said:
(singing) It is only to yourself that you go.

SONG: Humming Chorus (from Madame Butterfly by Giacomo Puccini) ---all children: part 1 hums melody; part 2 sing counter melody to the words of *"It is only to yourself that you go."*

NARRATOR. He grew up to be a woodcutter, too busy to remember his earlier wishes. As he gathered wood, his children flew kites and looked out beyond the far mountains.

ELDEST CHILD: There are other countries out there.
SECOND CHILD. Cities and oceans and people of other races.
YOUNGEST CHILD. Someday I'll go and see them.

THE KITES. And as always the Kites replied: (singing) It is only to yourself that you go.

NARRATOR. So the Woodcutter lived to be very old, and he never left his valley. Then he died and he drifted away to the heavens with his Kite where he thought he heard the voice of the whole Universe.

REPRISE: Humming Chorus (from Madame Butterfly) --perform as above.

UNIVERSE. You may now become part of the endless universe some call heaven, or you may live another life.
THE WOODCUTTER. I want to live another life. The one I just lived has faded from my mind like a dream. All I can remember is that I wanted to see more of the world.
UNIVERSE. Look around you. There are hundreds of millions of star worlds. They are called galaxies. Choose any one that you would like to live in.

NARRATOR. All the stars in the universe blazed and spun like fireworks on New Year's Eve. Each one was more beautiful than the one before.

STAR CHORUS. *(SONG: Pagoda, Claude Debussy.)* --all children sing with Orff Instru.
All ablaze twinkling in the darkness, I'm a star, I'm a star!
Spinning 'round in the galaxy, from afar, from afar.
Choose me, I'm the galaxy , called Milky Way, I'm millions of stars.
Choose me, I am called the Milky Way, Milky Way.

THE WOODCUTTER. How can I choose?
UNIVERSE. Choose from your heart, after all (singing) "It is only to yourself that you go."

NARRATOR. The Woodcutter looked puzzled.Where had he heard that phrase before and what did it mean? As he wondered, he chose the galaxy that looked like a great splash of milk. And it spoke to him.

MILKY WAY GODDESS. This galaxy has hundreds of millions of stars. They come in all shapes and sizes, and any one you like may be your own. But remember, choose from your heart, after all (singing), "It is only to yourself that you go."

SUN RAY CHORUS: CHINESE FOLK SONG --all children sing with Orff instru.
Golden Sunlight is shining down, O'er the crest of the mountains.
Shines like fireflies in the woods, resting on the royal mountains.
Pale clouds, bright sun resting on the royal mountains.

NARRATOR. And he chose one with a warm and golden light. Then it spoke to him.

SUN GOD. I have nine perfect planets, and many moons. Which one would you like to be your home? You must choose from your heart, after all (singing) "It is only to yourself that you go."

THE MOON CHORUS: CHINESE FOLK SONG --all children sing with Orff instru.
Crescent Moon floating on a cloud, O'er the crest of the mountains.
Silver stars in the Milky Way, resting on the royal mountains.
Pale clouds, bright stars, resting on the royal mountains.

NARRATOR. And he chose one with a crescent moon that looked like a big blue-green marble. And the moon spoke.

THE MAN IN THE MOON. Hundreds of thousands of different and wonderful creatures live on the planet Earth, and I shine over all of them.

NARRATOR. Mother Earth spoke to him next.
MOTHER EARTH. And there are thousands of kinds of people in this world, each with delicious foods, beautiful music, and different wares to sell. You may join any kind you like. Who will you be? Remember to choose from your heart, after all (singing) "It is only to yourself that you go."

CHINESE PEDDLERS. Chinese Folk Song: Feng Yang Song--children sing and play instru.
Sing the Feng Yang Song; gifts for you have I, Small trinkets, many toys, Kites that swoop and fly;
We are the vendors who travel all day long, Calling our wares to the Feng Yang Song.

NARRATOR. This was the hardest choice of all. Finally, the music of the golden people who were selling bright kites and bamboo toys, touched his heart. He chose them, and immediately the peddlers spoke to him.

FIRST PEDDLER. Now where on your planet would you like to be born? It may be anywhere you like.
SECOND PEDDLER. There are forests and plains, deserts and green islands. There are busy cities and wild jungles.
THIRD PEDDLER. But there are also green valleys and high mountains. Choose from your heart, after all (singing) "It is only to yourself that you go."

THE WOODCUTTER. "It is only to yourself that you go." Now I remember, that is the song of the kite. In my heart I want to be born there--but this time, I think I will be a girl.

NARRATOR. And there it was! One green valley, high in the craggy mountains, that seemed to wink at him. And in the valley, the children were flying kites. And so, in a tiny village, in a valley, high in the mountains of Tibet, a little boy was born who loved to fly kites high in the sky.

THE KITES. (Returning) . . .and the moral of the story is (singing), "It is only to yourself that you go."
THE GIRL. There are other worlds up there. Someday I am going to visit them.

REPRISE: Humming Chorus (from Madame Butterfly) --perform as above.

Grade 6: *Tender Land* by Aaron Copland

adapted S. Wheatley

CHARACTERS. Pastor and Mrs. Henniger, Laurie, Martin, Top, Grandpa Moss, Ma Moss, Mr. and Mrs. Jenks, Mr. and Mrs. Splinters, Mr. and Mrs. Gray, Sis Gray, Mr. and Mrs. Kane, Jessie Kane, Sheriff Detwiler, Deputy Dock

SYNOPSIS. This scene centers around a party held in honor of Laurie's graduation and the Spring Harvest. Strangers Top and Martin arrive and are hired to help with the Spring Harvest and are also invited to the party where Martin and Laurie, while dancing, fall in love. But the community is skeptical of the strangers, believing they are wanted by the law, and orders them out of town. The Sheriff , however puts an end to the rumor and announces that the hunted criminals have been found in a neighboring county.

STAGE DIRECTIONS/SCRIPT WRITING. Children enter stage to recorded music from Copland's *Tender Land* "Stomp Your Foot upon the Floor." They are costumed in folk dress that they made in art class--girls wear decorated aprons; boys wear decorated vests. Children should be encouraged to add their own "tale tales" to the party scene. They also helped create the arrangement and form of "Mama Don't 'Low," adding a temple blocks and a snare drum rhythmic ostinato. They should be arranged in a semi-circle around the stage, seated at a variety of instruments, or on a small set of risers or steps, stage left, for the opening "church scene." The backdrop for the skit is a painted barn and a hanging quilt, prepared by the children in art class.

SONG: Simple Gifts, Shaker Tune (also arranged by Aaron Copland, in Appalachian Spring) --all children sing with Orff instruments. It is the final hymn sung as the church service is ending:

> *Tis the gift to be simple tis the gift to be free, tis the gift to come down where we ought to be, and when we find ourselves in the the place just right, "twill be in the valley of love and delight.*
> *When true simplicity is gained, to bow and to bend we shan't be ashamed.*
> *To turn, turn will be our delight., till by turning, turning we come round right.*

PASTOR LUTHER HENNIGER. When our forefathers came to this country over 200 years ago there was much work to be done. Forests were cleared, homes built, seeds planted, and crops harvested. As a result, we have always lived simply, never envious of the luxuries of others. And yet we have always combined our work with our recreation. We have had quilting parties, corn husking parties, barn raising parties, and schnizting parties. This week we are having a spring harvest party in honor of Laurie Moss's graduation held at the Moss' farm. I invite all of you to help prepare for this party.

GRANDPA MOSS. Thank you Pastor Henniger for announcing the party in honor of my granddaughter, Laurie. I guess we men will be pretty busy with the harvest this week.

(All greet the Pastor Henniger after the service.He calls them by name as he shakes their hands.Two strangers approach the pastor.)

PASTOR LUTHER HENNIGER. I don't believe I've met you two fellows.
MARTIN. I'm Martin and this is my friend Tucker.
TOP.Friends call me "Top." We're looking for work during your spring harvest.
PASTOR LUTHER HENNIGER. Pleased to make your acquaintance.
GRANDPA MOSS. I'd be glad to hire you on.

LAURIE. (attracted by the newcomers) You're invited to the party, too!
MARTIN. Thank you very much, uh.....
LAURIE. Laurie.
MA MOSS. (PULLING LAURIE ASIDE) Let's go; we have lots to do.

(The night of the party: the women move to center stage and put on their aprons)

MRS. JENKS. I brought the pickled beets and apple butter, Mrs. Moss.
MRS. GRAY. Here are my special"half moon pies"--fresh baked, too.
MA MOSS. Thank you both--Mrs. Jenks and Mrs. Gray. Well hello Mrs. Splinters.
MRS. SPLINTERS. I've got huge quantities of cold cuts, bread, and butter to feed the men after the work is done.
MRS. KANE. I sewed all week long to finish the dresses for the girls. Here's my Jessie's with the flowers.
JESSIE KANE. (SHOWS OFF HER DRESS). Sis Gray's is satin.
SIS GRAY. (DOES THE SAME) And look at Laurie's.
LAURIE.(she curtsies), How do you like it Mrs. Henniger?
MRS. HENNIGER. Why, they're beautiful. We've all worked so hard! The men should be here any minute.
SIS AND JESSIE. ..with those two new farm hands! (the girls giggle)

(the following song from *Tender Land* is sung while preparations are made: food; sewing; setting table, etc.)

LADIES: (with Orff Instruments)
Two Little Bits of Metal, my needle and my thimble, A woman has to sew her family's clothes, against the cold, cold weather.
Two larger bits of metal, My wood stove and my kettle, A woman has to cook her family's food against the cold, cold weather.

MEN: *Ladies love their fine amusement putting patches in a quilt ; But men prefer to bend their shoulder to something that will stand when built.*

ALL: *Stomp your foot upon the floor, Throw the windows open, Take a breath of fresh June air and dance around the room, and dance around the room.*
The air is free, the night is warm, the music's here, and here's my home.
Stomp your foot upon the floor, Throw the windows open, Take a breath of fresh June air and dance around the room, and dance around the, dance around the ,dance around the room!

(As the party gets going Top and Martin are eating well--hungry after the work.)

MRS. JENKS. Look at those boys eat! How many boarding houses have gone bankrupt 'cause of you two?
TOP. (JOKING) Let's see one, 2, 3, 4, 5 boardin' houses and two jails. *(all laugh)*
MARTIN. Don't mind him-- He's full of tall tales.
TOP. Yep, Tall tales? I know some. . . .

MRS. JENKS. (aside) Mrs. Kane, there's something funny about those strangers. They talk like those two who tricked your girl Jessie and Sis Gray a few months back--those criminals they're looking for.

GRANDPA MOSS . I want old Splinters to tell some of those tall tales he knows.

MR. SPLINTERS. Well, old Moss, your farm hands here don't compare with the one I had last season. That man could toss a boulder the size of a cow over the barn roof and run around the building quickly enough to catch it as it fell. Remember him, Kane?

MRS. KANE. (aside) Mrs. Gray, I think those strangers are the criminals they're looking for who tricked my Jessie and your Sis a few months back.

MR.KANE. Why sure; but he wasn't very smart. One day he saw a pond full of geese and decided he could jump in the pond and go around under the water threading the geese on a string, and then have himself a feast. But when he got the geese threaded, they rose and flew away with him over Jenks place.
TOP. What happened next, Jenks?
MR. JENKS. Well, he took out his spudge of a knife and cut the line. But he fell and wedged his head between two rocks. He couldn't get out noway. So he cut his head off and went to the house and got a hoe and come back and dug his head out. Then he carried it to the house and sewed it back on. (all laugh uproariously!)

MRS. GRAY. (aside) Mrs. Splinters, those strangers are the criminals they're looking for who played a trick on Jessie and Sis.

MARTIN. (laughing) That sure is a tall tale!
TOP. Say Mr. Gray, do you have black snakes around here? I know a tall tale about one of them. . .
GRAY. Lands sakes. We have black snakes that have heads a foot broad, and live in berry briars 30 or 40 feet tall, and . . .
Sheriff Detwiler will tell you how to kill one.

MRS. SPLINTERS. (aside) Mrs. Henniger, what shall we do? Those strangers are wanted criminals. Ask Sheriff Detwiler, he'll tell you!

SHERIFF DETWILER. One day me and Deputy Dock caught a black snake sleeping. I said, "turn this bucket bottom upwards on his head and with this stick of dynamite under it. You set right on the bucket to hold it while I light the fuse." Well, when the dynamite went off, it blowed Dock about twenty feet up in the air. He couldn't set down for about a month after that. (all laugh)

MRS. HENNIGER. (aside) Mrs. Moss, there are criminals right here in your house. Martin and Top are those outlaws that Sheriff Detwiler has been hunting!

PASTOR HENNIGER. (LAUGHING) You're all full of tall tales!
DEPUTY DOCK. (TRYING TO CHANGE THE SUBJECT) Pastor Henniger is right! I think it's time for some pickin' and strummin' and dancin'!

SONG: Mamma Don't Allow No pickin' and strummin' round here, etc. (Some children sing, accompany with guitars and Orff instru.; other square dance to the music.)

LAURIE. (after dancing, Laurie makes a point of talking to Martin) Where will you go after the harvest?
MARTIN. I'd like to settle down here for awhile. What about you--what are your plans after graduation?
LAURIE. I was thinking of maybe leaving and starting a new life.

(Ma Moss has been looking for the Sheriff to turn in the supposed outlaws. She spies Laurie with Martin.)
MA MOSS. (INTERRUPTING, IN A RAGE) You won't be leaving and starting a new life with the likes of him! Sheriff Detwiler; arrest this man and his accomplice. They're the outlaws you've been looking for!
GRANDPA MOSS: Bums! Dogs! You never can trust strangers.
(all turn on the "strangers", running them out of the party, and shouting, etc.)

SHERIFF DETWILER. Hold on everyone! Those men were caught in the next county the day before yesterday! These men are innocent.

PASTOR HENNIGER. This is a good lesson for us all. Imagination can be a dangerous thing. Remember friends: the promise of living is born of our sharing with peace in our own hearts and peace with our neighbor.

SONG: (All sing this song from the opera *Tender Land*, with guitar accompaniment)
The promise of living with hope and thanksgiving is born of our loving our friends and our labor.
The promise of growing with faith and with knowing is born of our sharing our love with our neighbor.
The promise of ending in right understanding is peace in our own hearts and peace with our neighbor.

APPENDIX 3.

Music: Lesson Plans and Music Examples

LESSON PLAN

SUBJECT: Music GRADE: 1 THEME: Trains
ART MEDIUM/MUSIC ELEMENT: Rhythm, Tempo, Timbre

Objectives:

Related Educational Goals - To understand the rhythmic quality of the motion of trains, and how words, verse, and music can imitate this rhythmic motion.

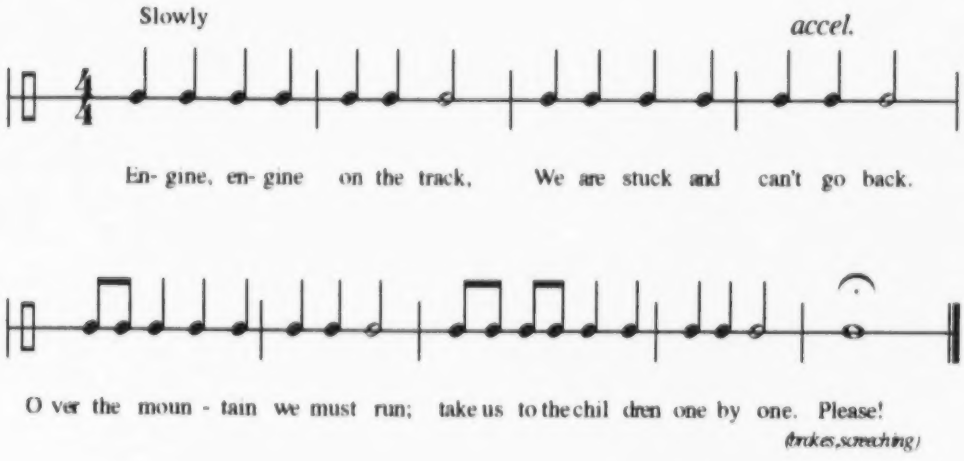
Art or Music Concepts - To demonstrate an awareness of a) beat and rhythmic pattern; b) tempo changes; c) differences in timbral qualities.

Behavioral Objectives - Children will demonstrate the above concepts through chanting, moving to, and playing instruments with two speech pieces about imitating the noise, rhythm, and motion of the train.

Activities/Materials:

1. Engine, Engine

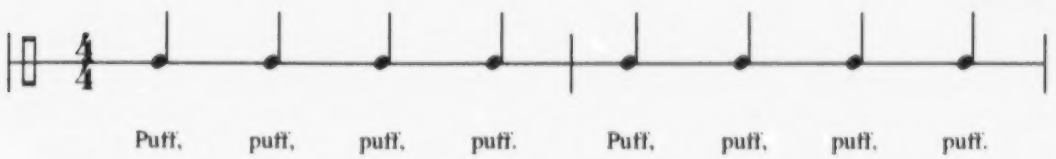
Chant the poem and keep the beat on lap. Start slowly and gradually accelerando to the end. Hold out the word "please" to imitate the train coming to a stop. Add an instrument to imitate the brakes screeching on the last word--a train whistle or triangle. Allow the children to make the choice.


Slowly
accel.
4/4
En- gine, en- gine on the track, We are stuck and can't go back.
O ver the moun - tain we must run; take us to the chil dren one by one. Please!
(brakes screeching)

2. Puff, Puff

Children form a train by holding child in front at the waist. Children accel. first time through; on repeat ritard. Have some children play the rhythm on instruments choosing a different timbre for each line. For example: Claves on line 1; Cabasa on 2; triangles on 3; and train whistle on 4.

Wheatley



LESSON PLAN

SUBJECT: Music GRADE: 2 THEME: African Animals
ART MEDIUM/MUSIC ELEMENT: Rhythm, Timbre, Expressive Qualities

Objectives:

Related Educational Goals - To understand that the rhythmic quality and vocal sounds of African animals are reflected in African song, chant, and dance.

Art or Music Concepts - To demonstrate a) an understanding of rhythm patterns with quarter, eighths, and half notes; b) an ability to choose appropriate instrumental sounds and movements for "monkeys."

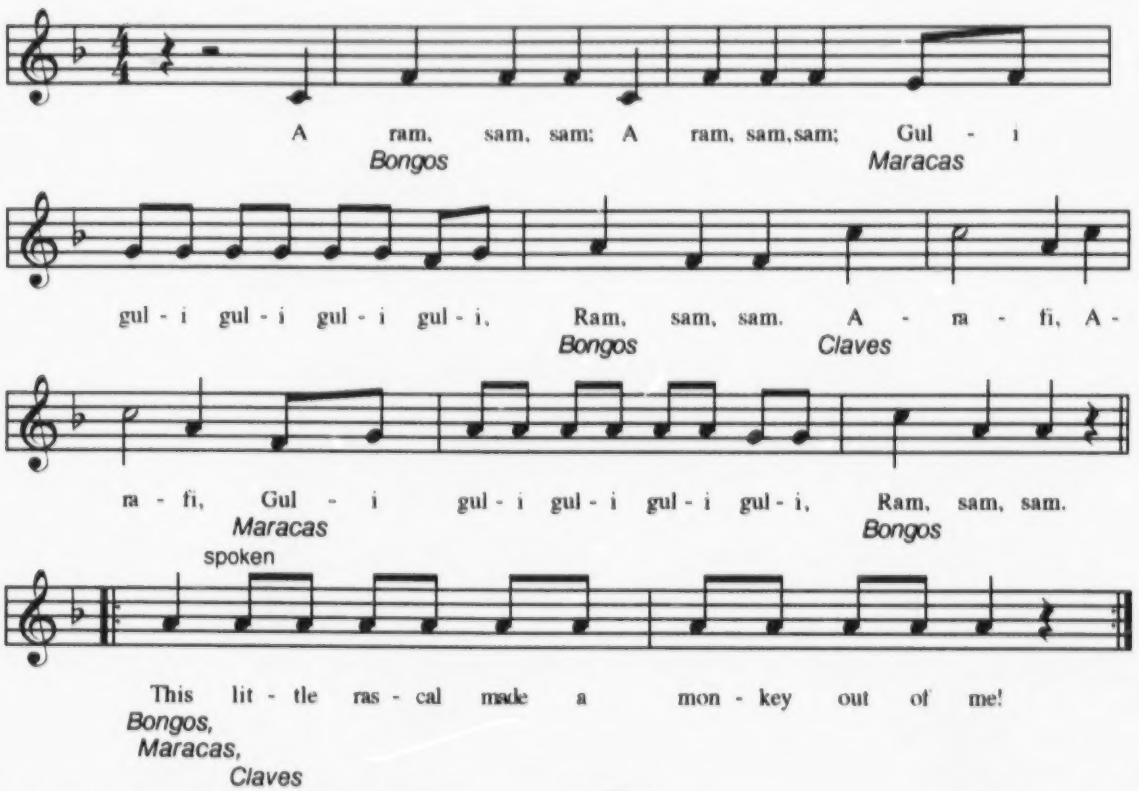
Behavioral Objectives - Children will demonstrate the above concepts through chanting, moving to, and playing instruments with a traditional African song.

Activities/Materials:

A Ram Sam Sam

Children are divided into 3 groups of monkeys. "Ram-sam" group plays bongos and congas in rhythm of words. "Guli" group plays maracas; "Arafi" group plays claves. On spoken section, each group repeats entire verse playing their instruments to the rhythm with a "monkey" movement that the children create.

trad. African; arr. Wheatley


A ram, sam, sam; A ram, sam, sam; Gul - i
Bongos
Maracas
gul - i gul - i gul - i gul - i, Ram, sam, sam. A - ra - fi, A -
Bongos
Claves
ra - fi, Gul - i gul - i gul - i gul - i, Ram, sam, sam.
Maracas
Bongos
spoken
This lit - tle ras - cal made a mon - key out of me!
Bongos,
Maracas,
Claves

LESSON PLAN

SUBJECT: Music GRADE: 2 THEME: African Animals
ART MEDIUM/MUSIC ELEMENT: Timbre, Expressive Qualities, Melody

Objectives:

Related Educational Goals - To understand that animal characteristics and sounds can be reflected in the music of great composers.
Art or Music Concepts - To demonstrate a) an understanding of the program music, "Carnival of the Animals," by French composer, Camille Saint-Saëns (1835-1921); b) an ability to create an original instrumental accompaniment with sound effects that reflect the characteristic of the lion's roar; c) an awareness of the melodic contour of a piece in the dorian mode.
Behavioral Objectives - Children will demonstrate the above concepts through singing, and playing instruments to "March of the Royal Lion," by Saint-Saëns.

Activities/Materials:

The Royal March of the Lion
from "Carnival of the Animals," by Saint-Saëns

Children listen to recording of Saint-Saëns, "Lion." Then they create sound effects with instruments on the words "roar" and "animals," similar to Saint-Saëns' instrumental "sound effects." Suggest: piano glissando, gong, timpani roll. The bordun is played on bass xylophone and bass metallophone.

arr. Wheatley

soundeffects
See the Li - on in the jun - gle; Can you hear his might - y roar?
Trees and flo - wers bow be - fore him, el - e - phants and birds that soar.
soundeffects
He is King through - out the jun - gle: King of all the an - i - mals.
soundeffects
King of all the jun-gle, King of all the jun-gle, lis - ten to his might - y roar!

LESSON PLAN

SUBJECT: Music GRADE: 3 THEME: Native American Culture
ART MEDIUM/MUSIC ELEMENT: Timbre, Expressive Qualities, Harmony

Objectives:

Related Educational Goals - To understand Navajo Indian culture including celebrations with music and dance.
Art or Music Concepts - To demonstrate a) an understanding of the D and E bordun; b) an ability to play recorders and xylophones on the D and E bordun; c) an awareness of the timbral and rhythmic qualities indigenous in Native American music--flutes, talking drums, tamborine,etc.; d) an ability to dance in Native American style.
Behavioral Objectives - Children will demonstrate the above concepts through singing, dancing, and playing instruments to "Indian Warrior Song."

Activities/Materials:

Indian Warrior Song
Composed in the style of a Navajo Indian dance.

Children sing first verse with xylophones doubling melody and harmony. Repeat song with recorders and xylophones. Sop. recorders play melody, altos play harmony (same fingering for both makes this easy). Tamborine joins melodic rhythm on last phrase. Children may dance the "Navajo Night Chase Dance" to this music (see choreography in Folkways recording).

Wheatley

Vc.& Instr
Drum
See the war - rior In - dian brave Hunt - ing in the
Add tamborine
hol - low cave, Stretch - ing his bow: Shoot - ing an
ar - row! Shoot - ing an ar - row!

LESSON PLAN

SUBJECT: Music GRADE: 4 THEME: Venice and Italian Renaissance
ART MEDIUM/MUSIC ELEMENT: Melody, Expressive Qualities, Harmony

Objectives:

Related Educational Goals - To understand Italian Renaissance style music, and its integral relationship with religious philosophy, art, and architecture.
Art or Music Concepts - To demonstrate a) an understanding of Italian Renaissance period (1400-1650) in music and Italian composer Giovanni Gabrieli; b) an understanding of pronunciation of church Latin; c) an understanding that western harmony was developed during this period in the churches with antiphonal singing in the cathedrals; and d) an ability to sing antiphonally in 2 parts.
Behavioral Objectives - Children will demonstrate the above concepts through listening to a recording of Gabreli's music; and singing, and playing instruments to "In Ecclesiis."

Activities/Materials:

In Ecclesiis

Giovanni Gabrieli (1557-1612)

Orff instrument part should be played on metallophones. Antiphonal voices can sing the repeated section 3 or 4 times as desired. Translation of Latin words: "It is proclaimed: Blessed is the Lord."

arr. Whatley
Be- ne-
Adagio
Allegro
In Ec - cle - si - is: Bene - di - ci - te Do - mi -
Orff
Cello
di - ci- te Do- mi - no.
Be- ne - di - ci -te Do - mi - no.
no. Be- ne - di - ci - te Do - mi - no.

SUBJECT: Music GRADE: 4 THEME: Venice and Italian Musical Heritage
ART MEDIUM/MUSIC ELEMENT: Melody, Timbre, Expressive Qualities, Harmony

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Objectives:

Related Educational Goals - To understand the city of Venice with its travel on the canals and rich cultural heritage in music including the singing of the gondoliers, the famous instrument makers, the folk dance and festivals, and the art form in instrumental music and opera.

Art or Music Concepts - To demonstrate a) an understanding of Italian folk music and dancing; b) an appreciation for beautiful melodies in Italian folk song heritage and opera; c) an appreciation for musical instruments and art forms which enjoyed such a long history in Venice--instrument makers of violins and cellos; first opera house in Italy, etc. d) an ability to sing in parts; e) an understanding of harmonic structure, form, and chord changes; and f) an ability to perform folk dances.

Behavioral Objectives - Children will demonstrate the above concepts through listening materials, singing, dancing, and playing instruments to a variety of Italian song and dance materials "Sei bella negli occhi," aria from *La Traviata*, "Tarantella," and "Santa Lucia."

Activities/Materials:

Listening (and folk dance) Sources:

Weikart, Phyllis. "Sicilian Tarantella." *Rhythmically Moving 6.* Ypsilanti, MI: High Scope Press, 1984. Sound Recording.

Verdi , Giuseppe. *La Traviata.* London: London Records, 1963. Sound Recording.

Song Sources:

"Aria," from *La Traviata* arranged by Nordholm, Harriet. *Birchard Opera Series--La Traviata* . Evanston, IL: Summy-Birchard Company, 1966.

"Sei bella negli occhi" from Busk, Rachel. *The Folk Songs of Italy.* London: S. Sonnenschein, Lowdrey and Co., 1887.

"Santa Lucia" traditional Italian folk song

(SEE MUSIC AND TEACHING INTRUCTIONS ON PAGE 55)

Santa Lucia

Traditional Italian Folk Song

Xylophone part can be played as chords or arpeggiated as written. Children sing parts on the refrain.

arr. Whatley

Gently
Xylo.
Cello
Now 'neath the sil - ver moon, O - cean is glow - ing,
Here balm - y breez - es blow, Pure joys in - vite us.
O'er the calm bil - low, Soft winds are blow - ing.
And as we gently row, All things de - light us.
Hark how the gon - do - lier joy - ous - ly ech - oes near;
San - ta Lu - ci - a, San - ta Lu - ci - a.

LESSON PLAN(S)

SUBJECT: Music GRADE: 5
THEME: Far Eastern music and its influence in classical music
ART MEDIUM/MUSIC ELEMENT: Melody, Timbre, Expressive Qualities, Harmony

Objectives:

Related Educational Goals - a) To understand elements of Far Eastern culture through its philosophy, folklore and proverbs. Specifically, cyclical patterns in nature--the plant world, and the seasons--provide a model for Far Eastern beliefs in human destiny and reincarnation. b) To gain knowledge about various characteristics of Far Eastern life--mountainous terrain of Tibet; street vendors and indigenous foods; kite flying; pagoda, a Far Eastern temple with roofs curving upward at the division of each of several stories.

Art or Music Concepts - To demonstrate a) an understanding of Far Eastern musical elements such as the predominant use of the pentatonic scale; b) an appreciation of musical examples in Far Eastern genres; c) an appreciation of examples in classical music literature which have been influenced by Far Eastern musical and cultural characteristics.

Behavioral Objectives - Children will demonstrate the above concepts through listening materials, singing, and playing instruments to a variety of Far Eastern traditional pieces, Chinese folk songs, and examples from classical music repertoire.

Activities/Materials:

Listening sources:

Far Eastern traditional music:

Lee, Robert. *Java: Javanese Court Gamelan.* Director, K.R.T. Wasitodiningrat. New York: Elektra Nonesuch, 1991.

Shantung Music Society. *Shantung: Music of Confucius' Homeland.* Liang Tsai-Ping, Director. New York: Lyrichord, 1960. Sound Recording.

Classical music repertoire:

Puccini, Giacomo. *Madame Butterfly*. New York: G. Ricordi, 1954.

Debussy, Claude. "Les Pagodes," from *Estampes.* New York: Angel Records, 1960. Sound Recording.

Song sources:

Chinese Folk Songs:

"Crescent Moon" (Silver Burdett, Bk. 5, p. 76)
"Feng Yang Song" (Silver Burdett, Bk. 4, p. 52).

Art Songs: (SEE MUSIC AND TEACHING INTRUCTIONS ON PAGES 57-58.)

"Star Chorus," adapted from melody of "Les Pagodes" by Debussy
"Humming Chorus," from *Madame Butterfly* by Puccini

Star Chorus

adapted from Claude Debussy, "Les Pagodes"

Orff instruments: Measure 1 - Xylophones; Measure 2 - Metallophones and glockenspiels, play finger cymbals on accented beat 4. Singers: divide into 2 parts for "I'm a Star!" and "from afar."

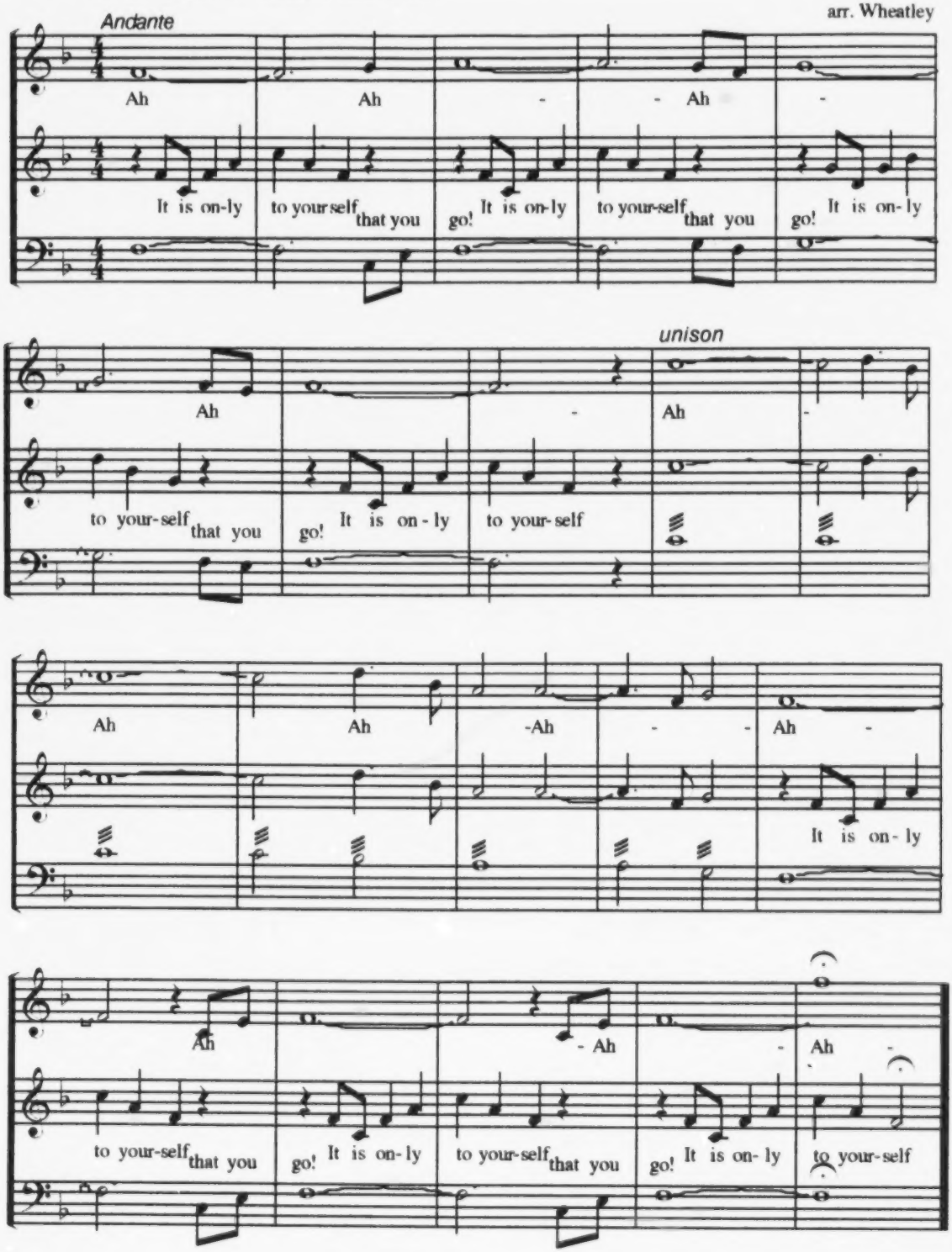
arr. Wheatley
Moderato
All a - blaze, twink-ling in the dark-ness, I'm a star!
I'm a Star!
Orff
Fine
Spin-ning 'round in the gal - ax - y, from a - far.
from a far.
Fine
Choose me I'm the gal- ax -y called Milk- y Way. I'm mil-lions of stars.
D.C. al Fine
Choose me, I am called the Milk- y Way, Milk-y Way.

Humming Chorus

adapted from Giacomo Puccini, "Madame Butterfly"

Orff instruments: Play the countermelody on Sop. Xylo. and Glockenspiel. The bass clef part is written for Bass Xylo. Singers: Sopranos sing the "humming" melody. Altos sing the Chinese proverb: "It is only to yourself that you go" (sing the last three words as written for the Bass Xylo., but in the treble octave). Singers are in unison meas. 8-13.

arr. Wheatley


Andante
Ah Ah - - Ah -
It is on-ly to your self that you go! It is on-ly to your-self that you go! It is on- ly
unison
Ah - Ah -
to your-self that you go! It is on - ly to your- self
Ah Ah -Ah - - Ah -
It is on- ly
Ah - Ah - Ah -
to your-self that you go! It is on- ly to your-self that you go! It is on- ly to your-self

LESSON PLAN(S)

SUBJECT: Music GRADE: 6
THEME: American Folk Genres in their influence in American Classical Music
ART MEDIUM/MUSIC ELEMENT: Melody, Timbre, Expressive Qualities, Harmony, Rhythm

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Objectives:

Related Educational Goals - To understand the cultural elements of the American farmer--folk art, folklore, musical celebrations, religion traditions.

Art or Music Concepts - To demonstrate a) an understanding of American folk genres in music including a variety of folk instruments such as the guitar; b) an appreciation of musical examples in Far Eastern genres; c) an appreciation of examples in American folk song heritage; d) an appreciation of classical music which has been influenced by American folk heritage.

Behavioral Objectives - Children will demonstrate the above concepts through listening materials, singing, dancing, and playing folk instruments and the guitar to a variety of American folk songs, and examples from Copland's opera *Tender Land* and selections from *Appalachian Spring.*

Activities/Materials:

Listening examples by Copland:

Copland, Aaron. *Appalachian Spring.* New York: Columbia, 1970. Sound Recording.

Copland, Aaron. *Tender Land,* opera. New York: Boosey and Hawkes, 1956.

Musical examples from the opera:
"Stomp Your Foot Upon the Floor" (see pages 60-61)

Stomp Your Foot Upon the Floor

adapted from Aaron Copland, "Tender Land"

Singers: 2-part chorus, boys and girls; girls take soprano notes in the divided section. Snare drum may be added with the bass xylo. playing the same rhythm.

arr. Wheatley
Girls
Two lit-tle bits of me-tal, My nee-dle and my thim-ble, A wo-man has to
Glockenspiels
sew her fam-ily's clothes a-gainst the cold, cold wea-ther.
Boys
La - dies love their fine a - muse - ment put - ting patch - es
Xylophones
in a quilt. But men pre - fer to bend their should - er to
Boys and Girls
some - thing that will stand when built. Stomp your foot up - on the floor.
Bass Xylo.

Throw the windows o - pen. Take a breath of fresh June air and dance a-round the room, and
dance a- round the room. The air is free, the
night is warm, the mu - sic's here, and here's my home.
Stomp your foot up - on the floor. Throw the windows o - pen. Take a breath of fresh June air and
dance a-round the room, and dance a-round the, dance a-round the, dance a-round the room!

APPENDIX 4.

Art: Lesson Plans and Photographs

LESSON PLAN

SUBJECT: Art GRADE: 1 THEME: Trains
ART MEDIUM/MUSIC ELEMENT: Stuffed Toy Animals

Objectives:

Related Educational Goals - (1) To understand the concept of back and front of an animal (or right and left sides in profile view). (2) To practice fine motor skills of drawing, cutting, tracing, punching and lacing.

Art or Music Concepts- (1) To draw an imaginative toy animal related to the story *The Little Engine That Could* as one large shape seen from the front or side. (2) To create a reverse side. (3) To give this form some depth by stuffing the two halves with newspaper and lacing them together after cutting them out.

Behavioral Objectives - Children will be able to make a large stuffed animal toy in paper and yarn, using the above concepts.

Activities/Materials

(1) Discuss with the children what animal toys were in the story, as well as other ideas for animal toys. Show some examples (finished and unfinished) of laced and stuffed paper cut outs.
(2) Let the children decide which animals they wish to make and sketch them. The teacher should ensure that there will be a good variety before beginning.
(3) Explain and demonstrate how to draw a large animal on one paper, cut it out and trace it on a second paper, then cutting that out as well.
(4) Give the students 2 sheets of paper each. Have them draw their animals, cut them out, trace them and cut out the second half. Make sure when decorating with color and details that the children make two opposite halves--a back and a front or a right and left side.
(5) When finished, have the children put the two halves together and punch holes about every 1" around the edges. (Teacher may have to do this step if too difficult).
(6) Demonstrate lacing with yarn and have the children lace around their animals, leaving one side open until they have stuffed the form with newspaper. Show them how to stuff and finish lacing.
(7) Display the animals and point out the variety.

Art Materials: two 18" x 24" sheets of heavy plain paper (such as bogus) for each child, scissors, crayons, pencils, paper punches, yarn cut into 4' lengths with one end taped with masking tape to form "needle", newspapers.

LESSON PLAN

SUBJECT: Art GRADE: 2 THEME: Africa
ART MEDIUM/MUSIC ELEMENT: Decorated papier mache calabashes

Objectives:

Related Educational Goals - (1) To understand how Africans used calabashes as containers and how they decorated them with various patterns by incising, burning and/or beading them.

Art or Music Concepts- (1) Crafting a simple 3D sculptural form from newspapers and wheat paste. (2) African decorative art often consists of abstract or semi-abstract shapes which have specific meanings. These are very attractive visually and are used to decorate 3D objects.

Behavioral Objectives - The children will create a 3D form of papier mache, using a balloon for a base. They will envision abstract or simplified designs in tempera paint and use them to decorate their papier mache calabash.

Activities/Materials

(1) Look at and discuss visuals of decorated calabashes and gourds from Africa. Talk about their uses as containers, bowls, or ritual vessels.
(2) Have the children draw a calabash and decorate it in black and white chalk on brown paper as an initial activity. (Optional)
(3) Blow up a balloon for each child (previous to the lesson). Demonstrate with an extra one how to use wheat paste covered strips or torn pieces of newspaper to completely cover it in several layers (except for the tied bottom where a hole should be left so that the tied part can be used to hang it from to dry. Have the children cover their balloons and hang them to dry with names on them.
(4) When the papier mache is dry, have children break the ballooons and remove them. Punch two holes on either side of the large hole in the form and tie a string between them so that they can be hung to dry or from a tree during the performance.
(5) Cover each calabash with a base coat of light brown or dark brown tempera paint of a creamy consistency. Hang to dry by the string.
(6) When dry, children should paint designs on their "calabashes" with black and white tempera paint of a creamy consistency.
(7) Finally, hang all calabashes on a real tree branch set in or secured to a firm base to simulate the calabash tree in the story *Rabbit Makes a Monkey of Lion.*

Resources: *African Art* by Frank Willet (see bibliography). Other books, slides or prints of decorated African gourds or calabashes, or real examples if available.

Art Materials: one sheet of 12" x 18" brown paper per child, black and white chalk, papier mache (wheat paste or wallpaper paste, torn strips or pieces of newspaper), large bowls to hold paste, newspapers for working surfaces, clothesline or other line to hold drying "calabashes", 1 balloon for each child plus one for demonstration (extras are a good idea), light brown, dark brown, black and white tempera paint, brushes, water in containers for washing brushes, paper towels, string, paper punches.

LESSON PLAN

SUBJECT: Art GRADE: 3 THEME: Native American Cultures
ART MEDIUM/MUSIC ELEMENT: Jewelry: Pendants with Indian designs in copper tooling and mixed media

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Objectives:

Related Educational Goals - (1) To gain some appreciation of North American Indian art and artifacts, particularly jewelry. (2) To understand why Native Americans wore certain types of jewelry (e.g. for tribal or clan identification, to gain supernatural power, to symbolize accomplishments or to look attractive or impressive).

Art or Music Concepts- (1) To make an abstract or stylized design in copper tooling. (2) To cut out a posterboard shape, loop yarn around it to decorate, braid yarn to create a necklace from which the pendant will be suspended. (3) To attach the copper design and other materials to the posterboard shape and string it on the yarn necklace to make a pendant necklace.

Behavioral Objectives - The children will create personal ornaments (pendants on yarn "chains") which include stylized or abstracted shapes in copper tooling and other materials that Native Americans used in making jewelry, such as feathers and beads.

Activities/Materials

(1) Show and discuss examples of Native American design motifs and jewelry, particularly Plains Indian breastplates, and Southwest silver tooled ornaments. Talk about stylized shapes and abstract shapes.
(2) Have children sketch ideas for personal symbols on rough paper. They should be simplified and stylized in some way.
(3) Demonstrate cutting a shape or shapes from copper scraps with sharp scissors (and safetly in handling copper) and then how to press hard into the back with a pencil or orange stick to create incised lines and areas. Show how to paint the right side (front) with India ink. Have the children do this, creating their own designs and letting them dry.
(4) Demonstrate how to rub off most of the India Ink from the copper designs, leaving raised areas shiny and recessed areas black. Have the children do this.
(3) Show how to cut a shape from colored posterboard, punch holes about every 1/2" around the edge and lace with yarn for a decorative border. Have the children make theirs and then attach the copper tooling with staples (Teacher may have to do this step).
(4) Demonstrate cutting 3 pieces of differently colored yarn and braiding it to form a necklace, punching 1 hole at the top center of pendant shape, stringing necklace through and tying around neck.
Have each child do this.
(5) Suggest how children can add feathers and/or beads to hang from the pendant for further decoration, encouraging each child to make his/hers unique. Other pieces of copper can also be added.

Resources: *Indians of North America: The Yankton Sioux. 23 Varieties of Ethnic Art and How to Make Each One* . (See bibliography).

Art Materials: Scraps of copper foil, pencils and/or orange sticks, India ink, steel wool, staplers, yarn in various colors, colored posterboard, scissors, paper punches, beads, feathers, compasses and rulers (for posterboard shapes).

LESSON PLAN

SUBJECT: Art GRADE: 4 THEME: Venice
ART MEDIUM/MUSIC ELEMENT: One-point Perspective Paintings of Venice in Watercolor and Black Marker

Objectives:

Related Educational Goals - (1) To gain an understanding of the types of architecture, music, art and the unique customs of Venice, both in the past and today. Vocabulary: "canal", "gondola", "gondolier", "Grande Carnivale". (2) To appreciate the dream-like mood, intriguing details and muted colors of illustrations by Frederic Clement in *The Voice of the Wood* (set in Venice).

Art or Music Concepts- (1) Illusions of 3D on a 2D surface: One-point perspective, vanishing point, verticals remain upright while top and bottom lines slope towards the vanishing point. Objects above others on the paper or smaller than others appear to be further away.

Behavioral Objectives - Children will demonstrate their knowledge of the above concepts by (1) drawing an imaginative scene of Venice (including relevant cultural details) in which buildings seem to converge to a central point in the distance; (2) mixing colors and using a variety of ways of applying watercolor to the drawings to create realistic or decorative effects; (3) enhancing details with black lines.

Activities/Materials

(1) Look at and discuss illustrations from *The Voice of the Wood* by Claude Clement, illustrated by Frederic Clement, as well as other paintings of Venice and modern photographs of the city. Talk about customs and daily life of Venetians.
(2) Demonstrate the concept of one-point perspective on the blackboard, showing how horizontal lines at the top and bottom of rectangular forms converge to a single vanishing point to give the appearance of receding into the distance and how vertical lines remain vertical. Discuss how this schema gives an illusion of depth in a drawing and how making shapes smaller and further up within the picture plane also makes them appear further away.
(3) Have the children draw imaginary scenes of Venice, using rulers to establish receding lines. Each drawing should include buildings, canals, bridges or other relevant details.
(4) Have the children paint their scenes with watercolor paint, mixing colors as desired, and applying them with fine-point brushes.
(5) Allow the students to enhance details with fine-tip black markers where desired.
(6) Exhibit the work and point out at least one good quality of each.

Resources: *The Voice of the Wood* by Claude Clement. *Living in Venice* by Robert Moore. (See bibliography). Slides or other reproductions of paintings and photographs of Venice.

Art Materials: white medium to heavy weight paper, one 12" x 18" sheet for each child, pencils, watercolors, fine-point brushes, water containers, paper towels, mixing trays, fine-tip black markers.

LESSON PLAN

SUBJECT: Art GRADE: 4 THEME: Venice
ART MEDIUM/MUSIC ELEMENT: Venetian clay tiles decorated with paint and markers

Objectives:

Related Educational Goals - (1) To understand that Venice was a city famous for decorative glassware, ceramic ware and mosaics, especially during the Renaissance period. (2) To gain an appreciation for the technical skills and imagination needed to create these crafts, especially focusing on the tiles.

Art or Music Concepts- (1) To combine imaginative or realistic images and abstract patterns into a complete design incorporating color and black lines. This design must fit into a 4" x 4" square shape.

Behavioral Objectives - Children will try to apply the above concept and to practice drawing and painting skills on a novel surface by decorating a 4" x 4" clay tile. They will first sketch and then paint their designs, lastly adding lines with a black marker to make decorative patterns and emphasize details.

Activities/Materials

(1) Look at and discuss examples of Venetian glassware, tiles and ceramic ware. Focus on aesthetic elements, eg. symmetry, abstracted and stylized shapes, patterns, delicate line drawing, color.
(2) Have the children sketch ideas on 4" x 4" squares of rough paper. Give the children feedback as to which ideas are the most suitable and successful.
(3) Give each child two clay tiles (4" x 4") and have them draw designs from their sketches, paint them and use black markers to create more decorative patterns or details.
(4) Coat each tile with a layer of polymer gloss medium or clear polyurethane) to simulate a glossy ceramic glaze.
(5) Combine all the tiles in a pleasing arrangement for display. If desired, set them in grout on a wooden board.
ALTERNATIVE: Let the children have greater experience with ceramic techniques by allowing them to roll out slabs of clay, cut them into squares and bisque fire the resulting tiles. Then they could be decorated with ceramic glazes and refired.

Resources: Illustrations of Venetian tiles, ceramics, glassware and other decorative arts from such books as *Decorative Arts of the Italian Renaissance: 1400-1600* (see bibliography). A museum field trip to view such works would be an ideal precursor to this lesson.

Art Materials: bisque-fired 4" x 4" clay tiles (purchased or made by the children), sketch paper cut into 4" x 4" squares, pencils, watercolor or acrylic paints, fine-point brushes, water containers, mixing trays, paper towels, fine-tip black markers, polymer gloss medium or clear polyurethane.

LESSON PLAN

SUBJECT: Art GRADE: 4 THEME: Masks for the Grande Carnivale
ART MEDIUM/MUSIC ELEMENT: Felt Half-masks decorated with various trims

Objectives:

Related Educational Goals - To appreciate and enjoy the variety of costumes and masks Venetians wear for their Grande Carnivali and to see how these relate to masks and costumes in other cultures previously studied.

Art or Music Concepts - (1) To create an artistic design and the impression of a character by decorating a basic half-mask felt shape. (2) To practice the skills of tracing, cutting and gluing.

Behavioral Objectives - Children will cut out a basic half-mask shape from felt after tracing a pattern. They will select and glue various materials on this shape to create an artistic design and give the effect of a character, either animal, human or fantastic.

Activities/Materials:

(1) Look at and discuss carnival masks as illustrated by Frederic Clemente in *The Voice of the Wood* and in photographs of actual masks. Relate these art froms to previous learning about African and Native American masks.
(2) Make 3 or 4 basic mask patterns from 9" x 12" manilla paper for the children to trace around (e.g. cat, lady, bird, clown). Prepare several copies of each and cut different colors of felt into 9" x 12" rectangles. Distribute one to each child, letting them select.
(3) Have the children trace around these patterns on their felt with white chalk (on dark colors) or pencil (on light colors) or, alternatively, they can pin on the patterns and cut around them. They can elaborate on the basic shapes if desired.
(4) Have the children cut out the masks with sharp fabric shears. The eyes must be cut out as well.
(5) Allow the children to choose a variety of trims suitable for their characters' masks and to glue them on to create pleasing patterns.
(6) Punch holes in each side and knot elastic string through them, making sure they fit each child's head.
(7) Let the children put on the masks and enjoy looking at them in mirrors and at each other. Discuss their artistic qualities.

Resources: Illustrations by Frederic Clemente from *The Voice of the Wood*. Photographs of present-day celebrants in Venice's Grande Carnivali.

Art Materials: 9" x 12" pieces of manilla paper (patterns), 9" x 12" pieces of felt in various colors, white glue, pencils, white chalk, pins (optional), fabric shears, elastic string (6" x 9" per mask), trims: feathers, sequins, fake jewels, glitter, yarn metallic cord, lace, etc.

LESSON PLAN

SUBJECT: Art GRADE: 5 THEME: The Far East
ART MEDIUM/MUSIC ELEMENT: Paper sculpture kites

Objectives:

Related Educational Goals - To learn about the Oriental craft of kite-making and customs associated with the flying of kites, using examples from Tibet, China and Japan.

Art or Music Concepts- (1) To envision how to create a 3D form from 2D paper. (2) To imagine and create an animal kite (insect, animal, bird, etc.) with something of the visual characteristics of Oriental kites (colorful, detailed, aesthetically pleasing, based on natural forms).

Behavioral Objectives - Children will use various types of paper to construct a 3D kite: first by forming a "skeleton" or framework of posterboard strips stapled together, then covering it with tissue paper and finally decorating it and adding details with construction paper.

Activities/Materials

(1) After reading *The Mountains of Tibet* and discussing the illustrations of kites in the book, look at and discuss various examples of Japanese, Chinese and Tibetan kites. Talk about customs associated with flying kites.
(2) Show an example of paper kites and their frameworks. Point out how the strips can be stapled together in various ways to create different forms.
(3) Demonstrate other paper sculpture techniques, such as scoring, accordion-folding, curling, fringing, braiding that children might use to decorate their kites.
(4) Have the children choose an insect, animal, bird or other form and begin to staple strips together to construct it.
(5) When the form is complete, show children how to glue tissue paper around it and how to use glue, staples or paper fasteners to add details, such as heads, eyes, fins, manes, ears, etc.
(6) Have the children complete their kites.
(7) Demonstrate how to punch holes in the strips to attach cord so that the kite can be pulled through the air (these are too delicate to actually fly) and how these could be attached to a wooden dowel.
(8) Let the children attach their cords and dowels.
(9) Have everyone "fly" their kite gently to display it and hang it from the ceiling if possible.

Resources: *The Mountains of Tibet* by Mordecai Gerstein. *The First Book of Japan* by Helen Mears. *Crafts of China* by Michael Carter. *Childcraft: The How and Why Library. Vol 11: Make and Do* by World Book, Inc. (See bibliography).

Art Materials: Precut 1 1/2" strips of posterboard, about 36" long if possible, scissors, staplers, Elmer's glue, tissue paper in various colors (2 pkgs), scraps of construction paper and other colored papers, paper fasteners, paper punches, one 36" dowel rod for each child.

LESSON PLAN

SUBJECT: Art GRADE: 6 THEME: American Folk Genres
ART MEDIUM/MUSIC ELEMENT: Decorated Aprons and Vests

Objectives:

Related Educational Goals - (1) To recognize and appreciate some of the traditional American folk designs used to decorate clothing and utilitarian objects. (2) To cut out and sew a simple garment.

Art or Music Concepts- (1) Adaptation of traditional motifs to create personal and unique new designs reminiscent of folk designs. (2) Use of stencil technique to repeat motifs or (3) cutting repetitive shapes from felt by folding or tracing and combining pieces into a design.

Behavioral Objectives - Children will be able to cut out pattern pieces from fabric, sew them together to make an apron or vest and then decorate these with either stencilled fabric paint (aprons) or cut-out appliqued designs (vests) of their own creation.

Activities/Materials

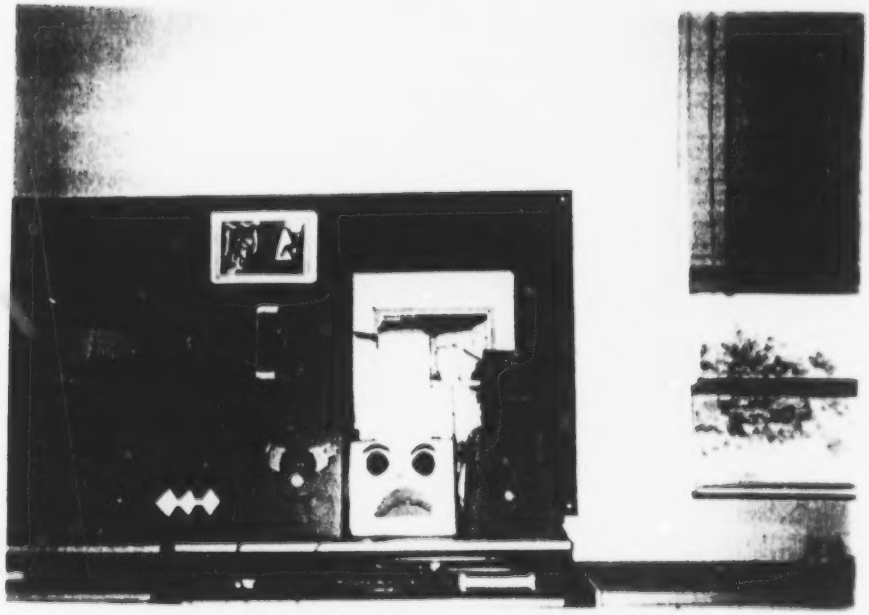
(1) Show examples and give basic information about traditional Pennsylvania Dutch and Appalachian designs using visuals. Local visits to historic houses or museums where traditional rural designs are in evidence would be an excellent accompaniment to this lesson. Discuss some of the artistic elements of these designs, i.e. typical shapes (hearts, doves), colors, patterns.
(2) Encourage children to create and sketch their own designs from these traditional inspirations.
(3) Demonstrate and have children pin pattern pieces of aprons and vests on material and cut them out.
(4) Demonstrate how to sew apron or vest pieces together. Have children sew them by hand or machine. Work with a small group at a time or enlist the help of parents.
(5) *Aprons*: Deomonstrate how to cut stencil shapes from stencil paper with Xacto knives and brush fabric paint in the stencils' open spaces onto the apron . Children do this.
Vests: Demonstrate how to trace around cut out shapes on the felt and cut more pieces, arrange and pin them on the vest and sew them down with a blanket stitch (by hand) or zigzag (machine).
(6) Have children wear their aprons and vests in the "opera".

Resources: *American Folk Art: The Art and Spirit of a People* by Peter C. Welsh. *23 Varieties of Ethnic Art and How to make Each One* by Jean Kinney. (See bibliography).

Art Materials: *Aprons*: 1 1/4 yds. white muslin or cotton fabric per girl, commercial pattern for aprons and many copies in tissue paper, pinking scissors, Xacto knives,, stencil paper (9" x 12" for each), stencil brushes, fabric paint. *Vests*: 1 yd. black, gray or brown felt per boy, scraps of felt from these and/or other colors, commercial vest pattern and copies. *For Both* : fabric scissors, thread, pins, needles, sewing machine(s).

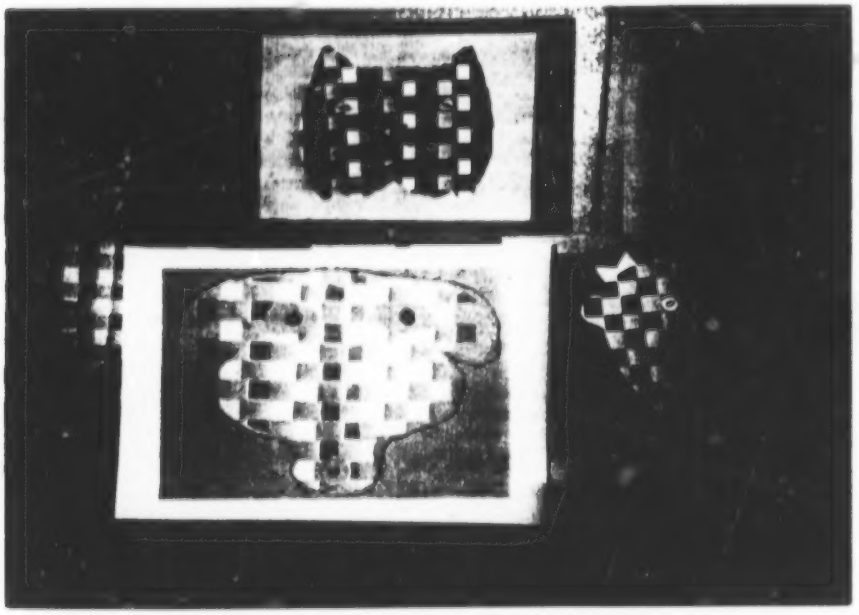
PHOTOGRAPHS

#1. Grade 1, *The Little Engine that Could*, showing the train mural in the background
The Shiny New Engine glares, "I pull the likes of you? Certainly NOT!"

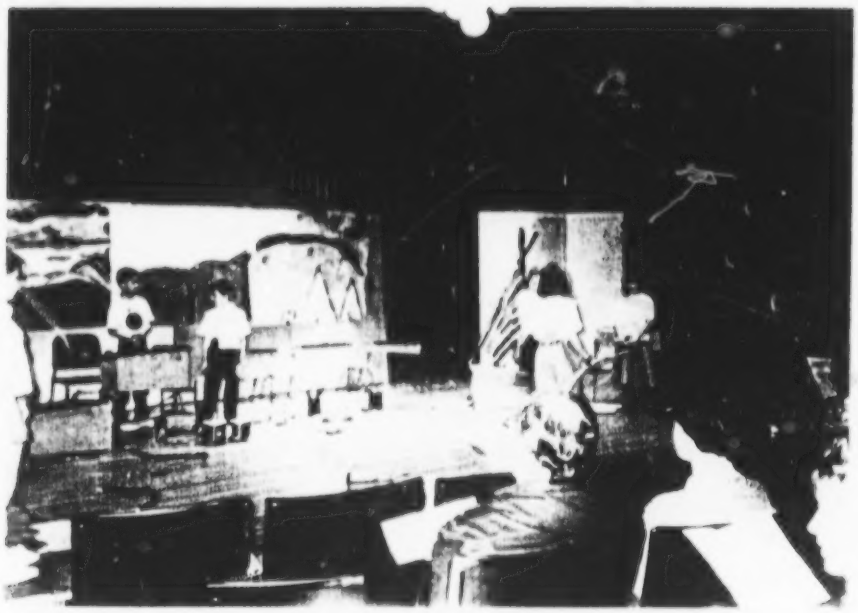


#2. Grade 1, *The Little Engine that Could:* the four engines

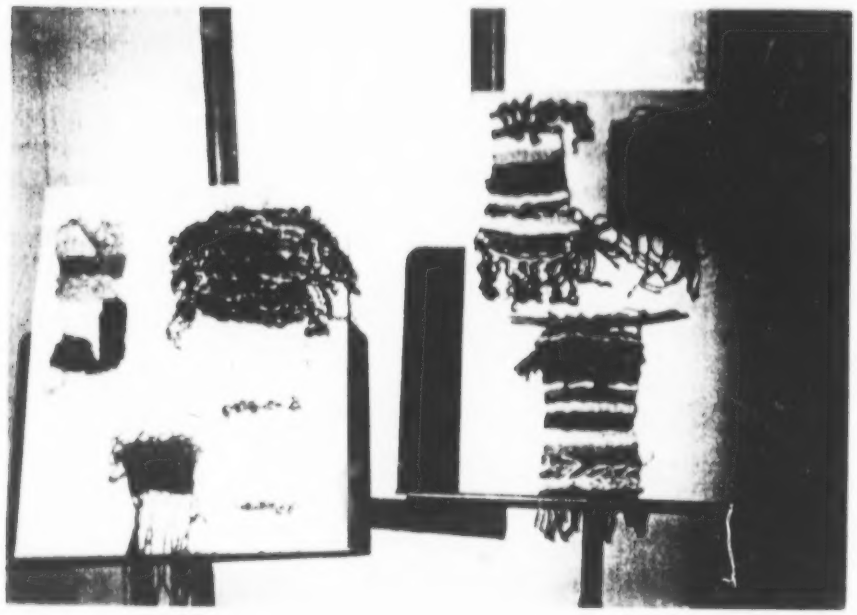
#3. Grade 2, African Animal Tales
African animal mural and calabash tree in the background



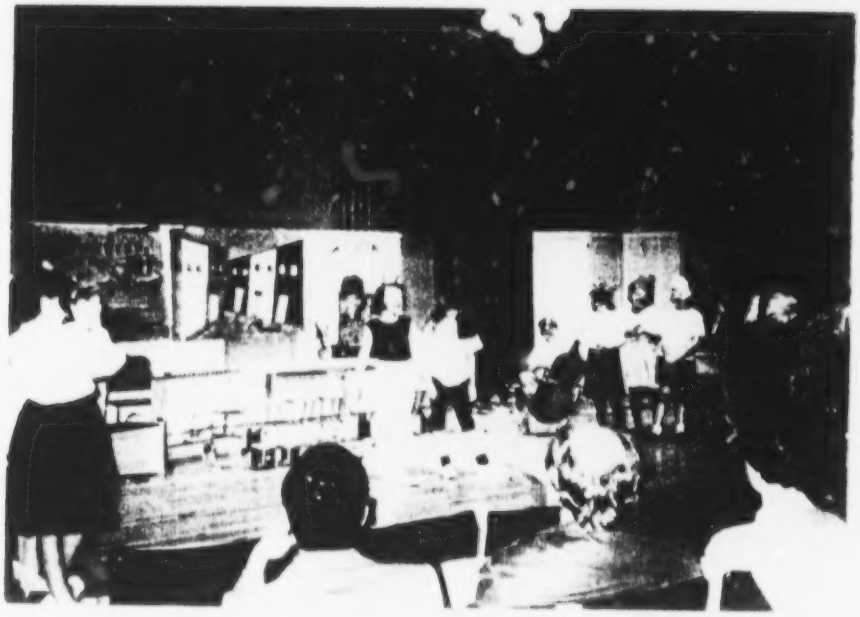
#4. Grade 2, African Animal Tales
African animal woven masks created by second graders



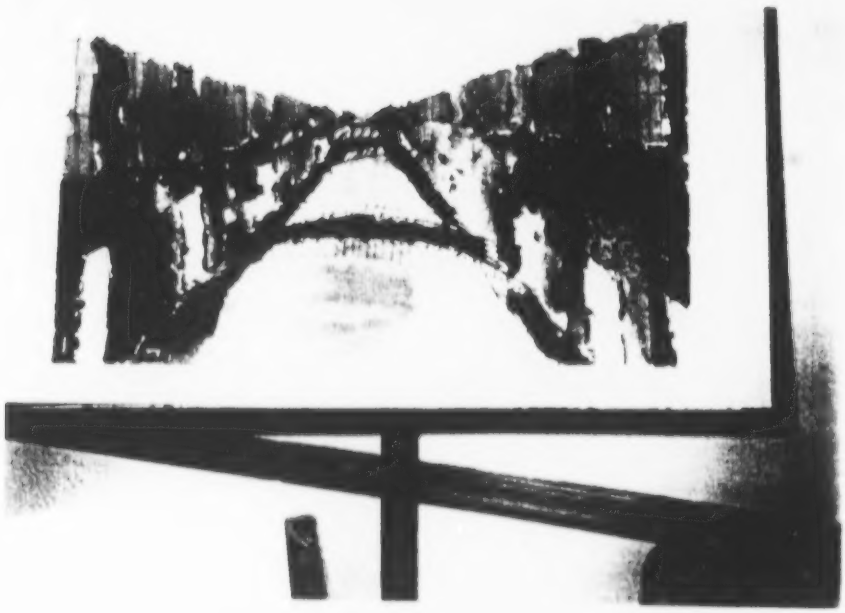
#5. Grade 3, Native American Cultures
Painted mural with tipis; children wearing Indian pendants



#6. Grade 3, Native American Cultures
Weavings fashioned by third graders in Native American style



#7. Grade 4, Venice in Italy
Painted mural showing Venetian canal in perspective. Children wear half masks.

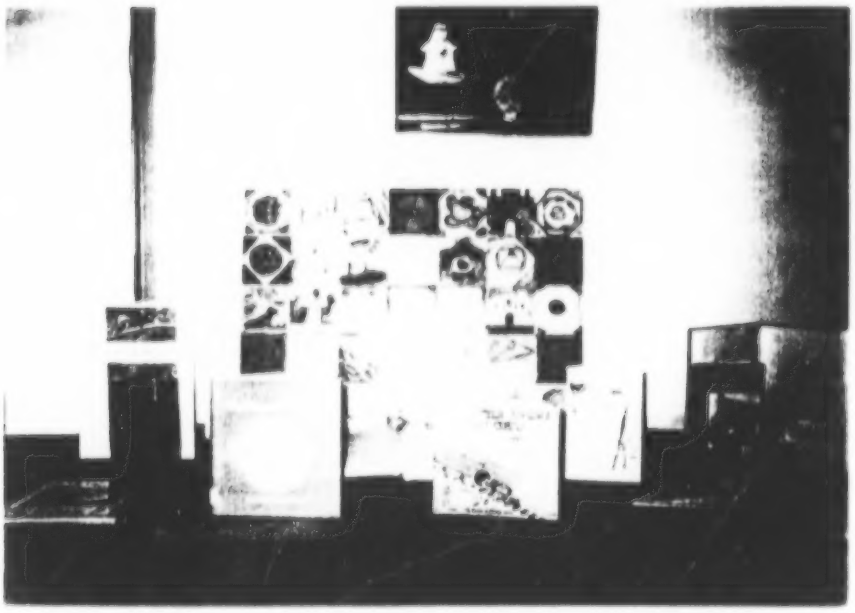


#8. Grade 4, Venice in Italy
Watercolor of a Venetian canal by a fourth grader.

#9. Grade 5, The Far East
Painted mural shows the mountains in Tibet and to the left, the earth and the planets. "The Boy" at center stage holds a kite.

#10. Grade 5, The Far East
Chinese paper cuttings designed and created by fifth graders.

#11. Grade 6: American Folk Genres
Paper barn quilt and scene of a barn decorated with hex signs and weather vanes. Girls wear stenciled aprons; boys wear appliquéd vests.



#12. Display Table
Shows children's books that motivated the whole language units. In the background is a painted ceramic tile mural created by the fourth graders in Venetian style.